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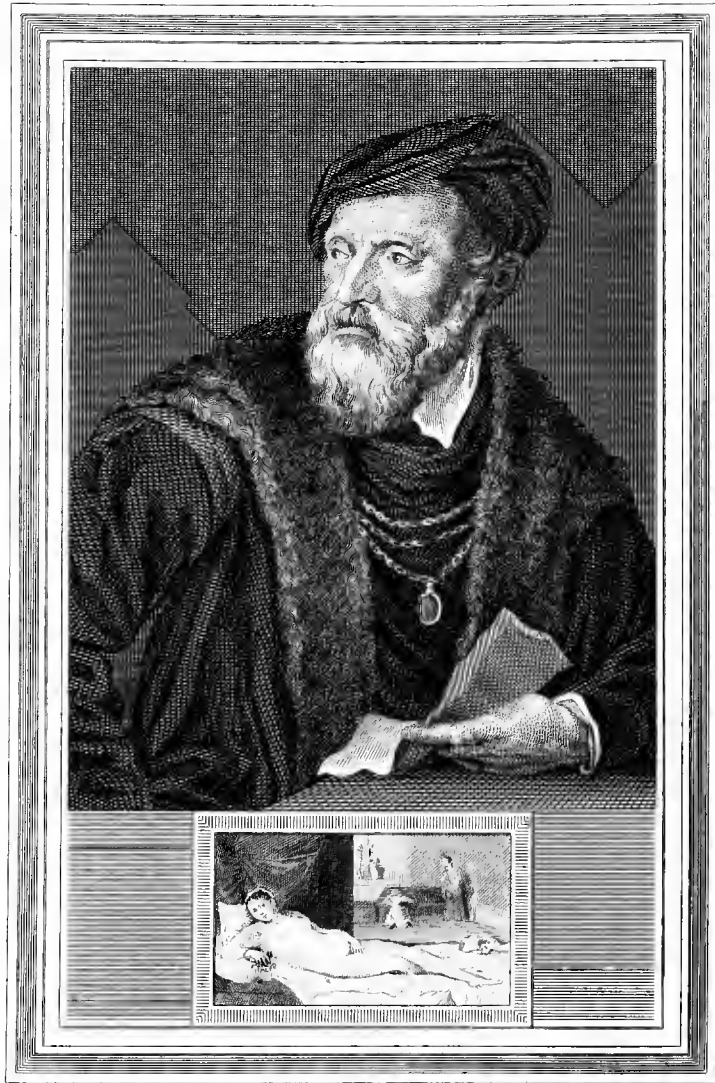


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TIZIANO VECELLIO
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TITIAN

CYCLOPEDIA OF
PAINTERS AND PAINTINGS

VOLUME IV

RAAB—ZYL

SCHÜHLEIN

SCHÜHLEIN (Schüchlin), **HANS**, flourished in Ulm about 1468–1502. German school; history painter, probably a scholar of R. van der Weyden, and a master of high repute in Ulm, where he appears as senior master of a guild of painters, sculptors, etc., in 1473; he executed an altarpiece, with his pupil Zeitblom, now in a private collection in Hungary. Works: Altarpiece with Nativity, Adoration, etc. (1469), Church at Tiefenbronn, Württemberg; Ysidor and Susanna, St. Servatius (2), David with Head of Goliath, Zacharias and Elizabeth, Munich Gallery; Anna and Cleopas, Schleissheim Gallery; six Altar-Wings, Maurice Chapel, Nuremberg; others in Augsburg Gallery and Stuttgart Museum.—Ch. Blanc, *École allemande*; Dohme, i.; Heideloff, *K. des Mittelalt. in Schwaben*, 117; Kugler (Crowe), i. 145; Schnaase, viii. 421; W. & W., ii. 110.

SCHULTEN, **ARNOLD**, born at Düsseldorf in 1809, died there, July 30, 1874. Landscape painter, pupil of Düsseldorf Academy in 1822–49, and with Scheuren, Lasinsky, Pose, Funk, and others, formed the school of landscape painters, which, under the guidance of Johann Wilhelm Schirmer, contributed essentially to the renown of the Rhenish Academy. Works: Landscape with Hunting Lodge (1831), Abbey of Altenburg (1831), Kloster Arnstein (1833), Entrance into Plain, Woodland (1834), do. with Cattle (1837), Return from the Chase (1840), Stag Hunt (1841), Kochel Lake (1842), Tegernsee (1843), Laacher Lake (1844), Brook among Rocks (1847), Pymont on the Elz (1848), View near Wallenstadt Lake (1852), Rhenish-Westphalian Art Union; Isola Bella in the Lago Maggiore, Villa Rosenstein near Stuttgart.—Blaukarts, 72; Wiegmann, 352.

SCHULTZ, **FRIEDRICH**, born in Germany; contemporary. Battle and genre painter, lives in Berlin; skilful in composition, but weak in colouring. Works: Ziechen Hussars foraging (1854); Frederick the Great in Battle of Torgau; do. in Battle of Hohenfriedberg; Peter the Great

after the Battle of Poltava (1859); Bivouac in 17th Century; Prince Henry and the Bridal Pair (1862); Cupid and Psyche (1863); Crossing to Alsen; The first Bombshell at Königgrätz; King William decorating the Crown Prince with the Order pour le mérite on the Battlefield of Königgrätz.—Dioskuren (1860), 33, 255, 332, 341; Rosenberg, *Berl. Malersch.*, 294.

SCHULTZ, **HERMANN THEODOR**, born at Wittstock, Prussia, in 1816. History and genre painter, pupil in Berlin of Wach and of Blechen; painted frescos in the Old Museum at Berlin after the sketches of Schinkel, and four scenes from the Myths of Hercules and Theseus of his own composition; also in the Royal Chapel two Prophets, and twelve Kings and Priests of the Old Testament. Among his genre pictures an Italian Woman with a Blind Boy before the Madonna is noteworthy.—Rosenberg, *Berl. Malersch.*, 40.

SCHULTZ, **JOHANN KARL**, born in Dantzie, May 5, 1801, died there, June 12, 1873. Architecture and landscape painter, pupil of Dantzie Art School under Breysig, and of Berlin Academy under Hummel; went in 1823 to Munich, attracted there by Domenico Quaglio, and in 1824 to Italy, whence he returned to Berlin in 1828; was made director of Dantzie Art School in 1831, member of Berlin Academy in 1836; visited Rome again in 1839; founded in 1855 the Art Union and in 1856 the Archæological Union in Dantzie. Great gold medal for art. Honorary member of St. Petersburg Academy. Works: View in Milan Cathedral (1827), Steeple of do. (1829), National Gallery, Berlin; Choir in Königsberg Cathedral (1835), Royal Palace, ib.; replica (1837), Königsberg Museum; Castle Hohenzollern (6); Interior of Ulm Cathedral; do. of Strasburg Cathedral; View of Siena; Piazza del Gran Duca; Orvieto Cathedral; Triumphal Arch of Trajan at Ancona; Street of Tombs in Pompeii; Königsberg Cathedral; Artus Hof in Dantzie.—Andresen, ii. 141; Jordan (1885), ii.

SCHULZ

213 ; Kunst-Chronik, v. 153 ; vii. 307, 423 ; viii. 619 ; Land und Meer (1873), ii. 383.

SCHULZ, JULIUS, born in Germany ; contemporary. Hunt, landscape, and military genre painter ; lives in Berlin ; attractive through his humorous touch. Works : Stag Hunt ; Winter Landscape with Huntsmen ; Cuirassiers on the March, Uhlans by Peasant Cottage, Royal Palace, Berlin ; Drunken Cossack ; Prince Blücher and Count Nostitz at Ligny.

SCHULZ, KARL FRIEDRICH, born at Selchow, Brandenburg, Nov. 2, 1796, died in Neu-Ruppin, March 3, 1866. Genre and landscape painter, pupil of Berlin Academy. Fought in the wars of 1814-15 ; travelled in Holland, France, and England in 1821. Became professor in Berlin in 1840 ; visited Munich in 1841, and studied glass painting. In 1847 went to St. Petersburg. Sometimes called Jagd-Schulz, owing to his fondness for hunting scenes. Works : Cossacks ; Quartering of Troops (1828) ; English Brig on the North Sea at Cuxhaven (1831), Tempest on Sea off Calais (1831), Poachers (1831), National Gallery, Berlin ; Mouse-Trap Vender and Peasant Woman (1836), Weimar Museum ; Return from the Chase ; Deer in Forest ; Dead Birds (1834), Game Vender (1840), Königsberg Museum.—Jordan (1885), ii. 213 ; Rosenberg, Berl. Malersch., 288.

SCHULZ, LEOPOLD, born in Vienna in 1804, died at Heiligenstadt, near Vienna, Oct. 6, 1873. History painter, pupil of Vienna Academy, then (1829) in Munich of Cornelius and Schnorr ; visited Italy in 1830-31, and after his return to Munich painted in the Königsbau scenes from Hymns of Homer and Idyls of Theocritus ; returned to Vienna, where he became custodian of Count Lamberg's Gallery, and in 1844 corrector at the Academy. Works : The Christian Heroes of the First Crusade (1835) ; Martyrdom of St. Florian (1837) ; Duke Ernest the Iron wooing Cimburgis of Masovia (1850) ; Patron Saints of Austrian Monarchy (1853) ; Louis the Bavarian an-

nouncing Liberation to Frederick the Fair (1851), Vienna Museum.—Förster, v. 506 ; Wurzbach, xxxii. 183.

SCHULZ-BRIESEN, EDUARD, born at Haus Amstel bei Neun, Düsseldorf, May 11, 1831. Genre painter, pupil of Düsseldorf Academy and of Vautier ; studied for one year (1851) at Antwerp, then painted portraits in different cities, and settled at Düsseldorf in 1871. Works : Copyist ; Children's Carnival ; Lost Honour ; In the Gentlemen's Room ; Differences ; For Examination ; Dainties ; Court Room Scene, Düsseldorf Gallery ; Captured Gypsies, Divine Service in the Country (Jubilee Exhib., Berlin, 1886).—Meyer, Conv. Lex., xvii. 794 ; Land und Meer (1884), i. 499.

SCHUMACHER, KARL (GEORG CHRISTIAN), born at Doberan, Mecklenburg-Schwerin, May 14, 1797, died at Dresden, June 22, 1869. History painter, pupil of Rudolf Suhrlant, but really self-taught, then studied at Dresden Academy in 1819-1821, and in Rome in 1821-25 ; visited Naples, Orvieto, Perugia, Florence ; after his return settled in Dresden, but was called to Schwerin by the Grand Duke in 1830 to paint frescos, became court painter, lived again in Dresden in 1852-55, returned to Schwerin, where he became blind, in 1863. Works : Holy Family (1821), Adoration of the Magi (1826), Return of Henry the Pilgrim (1836), Battle at Grausee (1839), Departure of Henry the Pilgrim (1857), Gallery, Schwerin ; Henry the Lion (1842), The Three Faculties, Grand-ducal Palace, ib. In fresco : The Seasons, Loggia, ib.—Andresen, ii. 121 ; Förster, v. 534.

SCHUMANN, KARL FRANZ JACOB HEINRICH, born in Berlin, Aug. 8, 1767, died there, Sept. 27, 1827. History painter, pupil at Berlin Academy of Johann Christoph Frisch, went in 1795 to Italy ; became senator, and professor of anatomy at the Berlin Academy in 1801 ; professor of painting in the royal gallery in 1815, and secre-


 1856/7

SCHÜTZ

and its director; died there in 1675 or 1676; imitated Murillo.—Ch. Blanc, *École flamande*; Kramm, v. 1500; Michiels, viii. 339; Rooses (Reber), 272; Van den Branden, 757.

SCHÜTZ, CHRISTIAN GEORG, the elder, born at Flörsheim, near Mentz, Sept. 27, 1718, died in Frankfort, Dec. 6, 1791. Landscape painter, pupil of Hugo Schlegel in Frankfort (1731), then of Appiani. Long painted in fresco before devoting himself to landscape painting, in which he followed Saft-Leven. His best pictures were painted between 1760 and 1775. Works: Rhine Views (10, one dated 1787), Architectural Pieces (3), Pilgrims by Ruins, View near Waterloo (1780), Views of and near Mentz (6), two others, Aschaffenburg Gallery; Landscape with Figures, Interior of St. Bartholomew's in Frankfort, Bamberg Gallery; Rhine Views (7), four others, Cassel Gallery; Interior of Gothic Church (1769), View on the Neckar (1777), five others, Darmstadt Museum; River Landscapes (3, 1750, 1765), Market Day on the Römerberg in Frankfort (1754), Morning Landscape (1760), The Devil's Bridge on St. Gotthard Road (1781), View of Aschaffenburg (1787), four others, Städel Gallery, Frankfort; others in Amalienstift, Dessau, in Christiania, Gotha (4), Oldenburg (2), and Prague Galleries. His nephew and pupil, Christian Georg Schütz, the younger (1758–1823), painted especially attractive Rhine Views, and was one of the founders of the Frankfort Museum. In the Darmstadt Museum are, by him, five Landscapes (one dated 1786); in the Schleissheim Gallery, four Rhine Views.—Kugler (Crowe), ii. 565; *Kunst-Chronik*, xix. 725; *Zeitschr. f. b. K.*, xv. 260.

SCHÜTZE, WILHELM, born in Berlin in 1814. Genre painter, pupil of Klöber; very successful in homely scenes of lively composition and good colouring. Works: Cellar with Students and Girls (1834); Game of Chess, Blind Man's Buff, Princess of Liegnitz; Flower Girl (1838); Mother

washing her Child (1854); Child's portrait (1880), New Pinakothek, Munich; Hostile Inmates, Emil Calman, New York.—Cotta's *Kunstbl.*, 1834–38; *D. Kunstbl.*, 1854.

SCHUTZENBERGER, LOUIS FRÉDÉRIC, born at Strasburg, Sept. 8, 1825. Genre, landscape, and marine painter, pupil of Gleyre. Medals: 3d class, 1851; 2d class, 1861, 1863; L. of Honour, 1870. Works: Terpsichore (1861), Centaurs hunting a Wild Boar (1864), Luxembourg Museum; Judgment of Paris (1863); Head of St. John (1863), Count Nieuwerkerke; Pygmalion embracing his Statue (1864); Rape of Europa (1865), Arras Museum; Charlemagne learning to write (1867); The First Astronomer (1867); Roman Slaves, St. Simon Stylites (1868); Hero, Pope's Walk in the Campagna (1869); Bather, Souvenir of Italy (1870); Alsatian Family emigrating to France (1872); Boatwoman of the Rhine, Amazon (1874); Seven Capital Sins, Flight of Nero (1875); Joan of Arc hearing Celestial Voices (1876); Souvenir of Italy, Diana Bathing (1877); Ariadne Abandoned, Bather (1878); Potiphar's Wife (1879); The Gorgon (1880); Panel for the Mayor's Office in Rheims, Interview between Cæsar and Ariovistus (1881); Souvenir of Alsace (1882); Callisto, Alsatian Gleaner (1883); Return of Ulysses, Rhine Fishermen (1884); Huntsmen Drinking at Well, Bather (1885); Ulysses (1886).—*Gaz. des B. Arts* (1881), xxiii. 510; *Bellier*, ii. 485.

SCHÜZ, THEODOR, born at Thumlingen, Württemberg, March 26, 1830. Genre painter, pupil of Stuttgart Art School under Rustige, Neher, and Steinkopf; went in 1854 to Munich, and studied at the Academy under Piloty in 1857–63; visited Italy in 1858 and Middle Germany in 1859, and settled in Düsseldorf in 1866. Works: Evening Bell (1857); Walk on Easter Morning (1858); Midday Rest during Harvest (1862); Amusement in Vineyard (1869); Sunday Afternoon in the Village (1873); Evening Landscape in Harvest Time (1879); Village View (1883).—*Müller*, 482; *Kunst-Chronik*, xviii. 419.

ARTIST
HANS SCHWAIGER

WATER SPRITE

ENGRAVED BY W. WOERNLE





CRISTOFANO SCHWARTZ

Pittore di Figure nacque in Ingolstadt.

L'anno 1562 morì l'anno 1621.

SCHWAIGER

SCHWAIGER, HANS, born at Neuhaus, Bohemia, in 1854. Genre painter, pupil of Vienna Academy and of Trenkwald; paints in water-colours fairy and fantastic scenes with a burlesque humour. Works: Cycle of Chaucer's Canterbury Tales; do. of Pied Piper of Hameln; The Water Sprite (1880).—*Zeitschr. f. b. K.*, xvi. 236.

SCHWALBE, OREST. See *Kiprenski*.

SCHWARTZ, ALBERT GUSTAV, born in Berlin, July 6, 1833. Genre painter, pupil of Berlin Academy under Max Schmidt in landscape painting; after a year and a half in Rome, went over to genre under Anton von Werner. Gold medal. Works: Broken Flowers (1874); Gypsy Woman (1875); Sweet Fruits, Slumber Song (1876).—*Müller*, 483.

SCHWARTZ, FRANS, born in Copenhagen, July 19, 1850. History and genre painter, pupil of Copenhagen Academy; won the gold medal with his first picture; having travelled before in foreign parts, visited in 1878 Germany, Holland, Paris, North Italy, and Spain. Works: Job and his Friends; In a Sick Room (1875); Christ healing the Sick (1876); Death of Jacob (1878).—*Sigurd Müller*, 309.



SCHWARTZ, MARTIN, latter part of 15th century. German school. He was a Dominican monk in Rothenburg, and painted in the manner of Zeitblom. Some of his pictures have been attributed to Schongauer. Works: Small altarpiece with Christ Crucified, etc., St. Sebastian pierced with Arrows, Vienna Museum (both ascribed to Schongauer); four Altar-Wings with Annunciation, Nativity, Adoration of the Magi, Death of Mary, St. Maurice's Chapel, Nuremberg; Christ Crucified and Saints, Parish Church, Schwabach, near ib.—*Nagler, Mon.*, iv. 675; *Schnaase*, viii. 432.

SCHWARTZ, WENCESLAUS, born in Kursk, Russia, in 1838. Genre painter,

pupil of St. Petersburg Academy and of A. Lefèvre in Paris. Member of St. Petersburg Academy in 1865. Works: Conference of Foreign Ambassadors with Russian Boyars; Muscovite Ambassador to a Foreign Court; A Strelitz; Czar's Pilgrimage.—*Müller*, 483.

SCHWARTZE, JOHAN GEORG, born at Amsterdam, Oct. 20, 1814, died there, Aug. 27, 1874. Historical, genre, and portrait painter, pupil of Leutze in Philadelphia, whither he went with his parents early in life, then studied at the Düsseldorf Academy in 1838–44 under Schadow, Sohn, and Lessing; took Rembrandt for his ideal. Member of Amsterdam Academy in 1844. Great gold medal, Amsterdam, 1860. Works: Woman in Prayer, Amsterdam Museum; Columbus before the Junta at Salamanca; Michelangelo by the Body of Vittoria Colonna (1854); Waiting, First Divine Service of the Puritans in America (1858).—*Cotta's Kunstbl.* (1848); *D. Kunstbl.*, 1851, 1858; *Meyer, Conv. Lex.*, xvii. 795.

SCHWARTZE, THERESE, born at Amsterdam, Dec. 20, 1852. Genre painter, daughter and pupil of preceding, and pupil of Gabriel Max. Works: Girl's Head (1873), He is coming! (1882), Three Orphans of Amsterdam (1885), Amsterdam Museum.

SCHWARZ, CHRISTOPH, born near Ingoldstadt in 1550 (?), died in Munich about 1597. German school; history and portrait painter, pupil in Munich of Melchior Bocksberger; formed himself chiefly in Venice after Titian and Tintoretto, and after his return became court painter to Duke William I. of Bavaria. He painted many altarpieces for churches in Munich, Augsburg, Landshut, Ingoldstadt, and other places, which are marked by good composition and vigorous colouring, but the heads are mostly without expression. He also showed considerable skill in decorating in fresco many houses in Munich. Works: Descent from the Cross, Aschaffenburg Gal-

SCHWARZ

lery; Christ on the Cross, Male Portrait, Bamberg Gallery; Pietà, Darmstadt Museum; Christ on the Cross, Dresden Museum; The Virgin with Infant in Cradle adored by Angels, Gotha Museum; Christus Salvator, Mater Dolorosa, Ferdinandeum, Innsbruck; Madonna Enthroned, St. Jerome, St. Catharine, Artist's Family, Old Pinakothek, Munich; St. Michael overcoming Satan, St. Michael's, *ib.*; Passion of Christ, and of the Prophets, Church at Ingoldstadt; Christ before Pilate, Christ bearing the Cross (2), Christ on Mount Tabor, Schleissheim Gallery.—Gerstner, *Gesch. von Ingoldstadt*, 195; Sighart, 707.

SCHWARZ VON ROTHENBURG, MARTIN, flourished about 1480–1510. German school; history painter. Works: Departure of the Apostles, Madonna and Saints, Bamberg Gallery; Annunciation, Nativity, Adoration of the Magi, Death of the Virgin, Germanic Museum, Nuremberg.

SCHWEINFURTH, ERNST, born at Carlsruhe in 1818, died in Rome in 1877. Landscape and architecture painter, pupil of Feodor, the Calmuck (court painter at Carlsruhe in 1806, died there in 1821), then of Frommel, and in 1821 of Munich Academy. Works: View around Bay of Cattaro, Carlsruhe Gallery; Wooded Shore with Huntsmen in Boats (1844), Fürstenberg Gallery, Donaueschingen; View at Cervara near Rome, Schack Gallery, Munich.

SCHWEISSINGER, (JOHANN FRIEDRICH) THEODOR, born at Königsberg, April 7, 1819. History painter, pupil of Königsberg Art School, then (1847) of Leipzig Academy under Jäger; travelled in Bavaria, Tyrol, and Salzburg. Works: St. Boniface (1854); Charlemagne and Wittikind (1855); Ulrich von Hutten crowned Poet (1861). His brother Georg Karl (born Nov. 14, 1822) is also a history painter.

SCHWEMMINGER, HEINRICH, born in Vienna in 1803. History painter, pupil of Vienna Academy. Visited Munich and in 1837 Rome. Became second custodian

of Vienna Academy Gallery in 1844, and first custodian in 1861. Works: Finding of the Veil at Klosternenburg (1841); Ibycus calling the Cranes to avenge his Death, Vienna Museum; *do.* (1869); David thanking God for his Victory over Goliath (1843); Parting of Siegfried and Chriemhild (1844); Chriemhild's Dream, Prophecy of the Mermaids to Hagen; Madonna (1858); Judith (1859); Conversion of Wittikind; St. Ferdinand; Five frescoes for the Chapel of the Vienna Insane Asylum.—Wurzbach, xxxii. 365.

SCHWEMMINGER, JOSEF, born in Vienna in 1804. Landscape painter, brother of preceding, with whom simultaneously pupil of Vienna Academy; travelled in the Austrian provinces and Bavaria, whence most of his subjects are taken, and visited Italy. Works: Views on the Danube, in Styria, Tyrol, Bavaria, etc. (1832–71); Lago di Garda (1844); Sunrise over the Marchfeld, Vintage near Vienna, View of Brunn, *do.* of Witkowitz-Moravia, *do.* of Troppau, *do.* in Silesia, *do.* of Cracow, Hunt in Galicia (1868), Court Saloon of Northern Railway Station, Vienna.—Wurzbach, xxxii. 367.

SCHWERDGEBURTH, OTTO, born in Weimar, March 5, 1835, died there, Dec. 16, 1866. History painter, son of and first instructed by the engraver Karl August Schwerdgeburth, then pupil of Friedrich Preller and (1856) of Antwerp Academy; assisted Guffens and Swerts on the frescos in the Bourse and St. Nicholas's Church there, and in 1860 returned to Weimar. Works: Thomas Münzer a Prisoner before the Princes in Frankenhausen; Hathburg—First Wife of Henry the Fowler; Young Goldsmith's Masterpiece; Salzburg Protestants' Last Look upon Home, Bremen Gallery; Easter Promenaders from Goethe's Faust, Cologne Museum.—*Kunst-Chronik*, ii. 45.

SCHWIND, MORITZ VON, Ritter, born in Vienna, Jan. 21, 1804, died in Munich, Feb. 8, 1871. History painter, pupil in Vienna of Ludwig Schnorr and of the Acad-

SCHWINGEN

emy, then of Munich Academy (1828) under Cornelius; decorated in 1832-34 a room in the Königsbau with encaustic pictures, in 1834-35 painted sixty compositions in water-colours for Castle Hohenschwangau, visited Rome in 1835, lived in Carlsruhe in 1840-44, in Frankfurt



in 1844-47, and became professor at the Munich Academy in 1847; painted the frescos in the Wartburg in 1854-55, and those in the Vienna Opera House in 1864-67. One of the most eminent painters of modern times, and the most gifted representative of German romanticism. Member of Berlin, Vienna, Paris, and other Academies. Bavarian, Prussian, Saxon, and Greek Orders; knighted in Austria in 1855. Works in oil: The Arts in the Service of the Madonna; Triptych, Frauenkirche, Munich; Rubezahl, Morning Hour, Wedding Journey, Crusader's Return, Knight and Hermit, Danube and Tributaries, Prisoner's Dream, Wiland the Smith, Hero and Leander, Erl-King, and twenty-five others, Schack Gallery, *ib.*; Cycle of Pictures of Travel (19); Rhine and Tributaries, Raczynski Gallery, Berlin; The Rose (1847), National Gallery, *ib.*; The Elbe; Knight Kurt's Wooing (1839), Carlsruhe Gallery; Knight Falkenstein's Ride, Leipsic Museum; Artist's Pilgrimage; Rudolf von Hapsburg's Ride to Speyer, Kiel Gallery; Dance of Elves (1845), Minstrels' Contest at the Wartburg (1846), Städel Gallery, Frankfurt; A Symphony (1852), New Pinakothek, Munich; St. Elizabeth's Glove (1856), Weimar Museum; Cinderella (3). Water-colours: Sketches for Cycle at Hohenschwangau (60); Legend of the Seven Ravens (14, 1857), Weimar Museum; Legend of Melusine (11), Vienna Museum; Story of Cinderella (6, 1851-54); A

Queer Saint; St. Wolfgang and the Devil, Emperor Max on the Martin Wall, Vienna Academy. In fresco: Subjects from Tieck's Works (1833-34, partly encaustic), Scenes in Life of Rudolf von Hapsburg, Royal Palace, Munich; Myth of Cupid and Psyche (1837), Castle Rüdigsdorf, near Leipsic; Mythological Cycle (1839), Kunsthalle, Carlsruhe; Allegorical Figures (1839), Assembly Room of the Estates, *ib.*; Life of St. Elizabeth (6), Cycle (6) from History of Thuringia (1854-56), Wartburg, Eisenach (sketches to these in Weimar Museum); Paintings in church at Reichenhall (1863); Two Cycles from German Operas (1866), Opera House, Vienna.—Brockhaus, xiv. 614; Förster, v. 132; Führich, M. v. Sch. (Leipsic, 1871); Holland, *do.* (Stuttgart, 1873); Müller, *do.* (Eisenach, 1873); *Illustr. Zeitg.* (1873), i. 83; ii. 451; (1874), ii. 447; Jordan (1885), ii. 215; *Kunst-Chronik*, vi. 78; *Graph. K.*, i. 9, 49, 77; Nord und Süd, iii. 353; xiv. 23; xv. 357; Pecht, i. 195; Reber, ii. 83; Regnet, ii. 215; Schack, *Meine Gemäldesammlung* (1884), 42; Springer, *Gesch.*, 144; Wurzbach, xxxiii. 127; *Zeitschr. f. b. K.*, iv. 90; v. 129; vi. 253; vii. 29, 75, 97, 103; viii. 257; xi. 11.

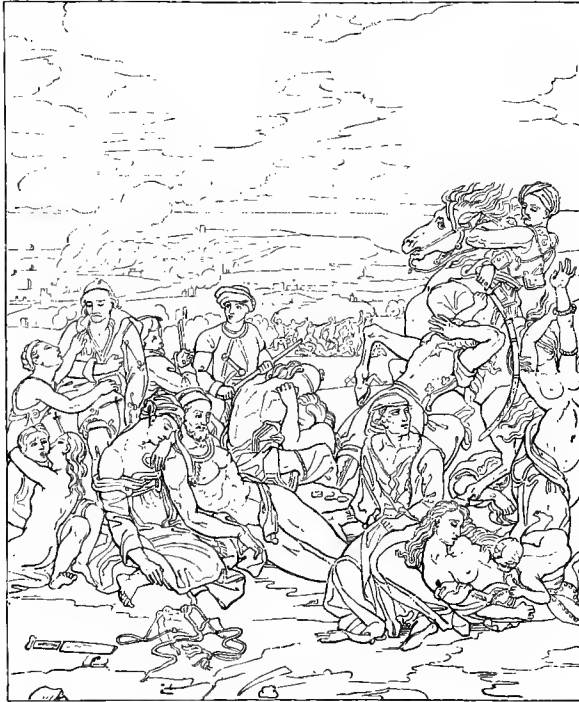
SCHWINGEN, PETER, born at Muffendorf in 1815. Genre painter, pupil of Düsseldorf Academy in 1832-45. Paints scenes of common life with much truth and a touch of satire. Works: St. Martin's Day among the Children of Düsseldorf (1837); Feast after drawing the Prize (1845); Shooting at Birds for a Pig (1844); Rich Uncle's Visit (1845); Subhastation (1846); Expectation, Duty on Bread (1847); The Distress is over (1848); Dentist (1849); Warrior's Return (1851); New Wine (1852).—Wolff, Müller, *Düsseldf. K.*, 301; Wiegmann, 333.

SCHWOISER, EDUARD, born at Brünsau, Moravia, in 1827. Genre and history painter, self-taught. In 1857 changed from genre to history, and later took up monumental painting. Works: Mother Convalescent (1856); Albrecht von Hapsburg blessing his Son before Departure for Pales-

SCIO

tine (1855); Henry IV. at Canossa, Maximilianeum, Munich. Fresco: Tournament in Munich Market Place, and other historical subjects, National Museum, ib.; Decorations in Castles of Ludwig II. in Bavarian Highlands and on the Chiemsee.—Müller, 484; Wurzbach, xxxiii. 194; Zeitschr. f. b. K., iii. 196.

SCIO, MASSACRE OF, Eugène Delacroix, Louvre, Paris; canvas, H. 13 ft. 10 in. × 11



Massacre of Scio, Eugène Delacroix, Louvre, Paris.

ft. 6 in.; signed. Scene after the massacre. In the foreground, Greek families, seated on the shore, await their fate; among them are the dead and the dying, old men in despair, and young women doomed to slavery; behind them, a Turk on a prancing steed is dragging at his horse's tail a nude young girl, who throws up her arms in a vain effort to hide her shame; in the background, the city, with flames and smoke and scenes of violence. Salon, 1824; bought by State (6,000 francs); Exposition universelle, 1855.

Engraved by Masson. Lithographed by Blanchard. Delacroix had never been in Greece when he painted this picture, which was one of his ablest protests against the classic school.—Chesneau, Œuvre de Delacroix, 30; Larousse, xiv. 404; Annales du Musée, Salon de 1824, i. Pl. 33.

SCIPIO, CONTINENCE OF, illustration of the story told by Livy (xxvi. 50), Polybius (x. 19), and others, that Scipio, after the capture of Carthagera in Spain, B.C. 210, won the gratitude of the Celtiberi by restoring to Allucius, a prince of their nation, his betrothed, a beautiful young girl who had been adjudged to himself as spoil of war.

By Jan Brueghel, the elder, Munich Museum; copper, H. 2 ft. 3 in. × 3 ft. 3 in.; signed, dated 1609. Scipio seated upon a throne in front of an open tent pitched at the foot of a mountain crowned with trees, with Allucius, the maiden, and her parents, who kneel, and are offering presents, in a semicircle before him; near the tent are horses; Roman soldiers conduct prisoners, and on the left is seen the sea with the city of Carthagera. From Düsseldorf Gallery.

By Giulio Romano, National Gallery, London; canvas, transferred from wood, H. 1 ft. 2 in. × 5 ft. Scipio, seated at the entrance of his tent, surrounded by officers, addresses the maiden standing before him as if to acquaint her with his intentions; in background, the city of Carthagera. From the Orléans Gallery; sold to Lord Berwick for £480; afterwards in Beaucousin Collection, whence passed to National Gallery. Engraved by P. S. Bartoli.

By Nicolas Poussin, Hermitage, St. Petersburg. The Roman general, seated in the open air, indicates to Allucius, who inclines before him, that he may lead away his be-

SCIPIO

trothed, who places her hand on her heart to indicate her gratitude; behind Scipio, a young woman is about to put a crown upon his head, while lictors and soldiers standing near express astonishment at his noble act. Painted in Rome about 1643 (?); belonged to M. Merville, then passed to Sir Robert Walpole, Houghton House, whence acquired by the Empress of Russia for 30,000 francs. Engraved by Francis Legat (1784); Claude Dubose.—Larousse, iv. 1086; Réveil.

By *Primaticcio* (?), Louvre; canvas, H. 4 ft. 2 in. × 3 ft. 11 in. Scipio, at left, on an



Continence of Scipio, Primaticcio, Louvre.

elevated seat, surrounded by his soldiers, shows the young Allucius betrothed, at right, accompanied by an aged woman; two prisoners, one bearing a golden vase, are kneeling. Perhaps by Dubreuil.—Villot, Cat. Louvre; Landon, Musée, xii. Pl. 14; see Réveil, xii. 864.

Subject treated also by Sebastiano Ricci, Louvre; G. Horst, Berlin Museum; Sir Joshua Reynolds, Hermitage, St. Petersburg; François Lemoyne (1727), Nancy Museum.

SCIPIO, TRIUMPH OF, *Mantegna*, National Gallery, London; canvas, tempera, H. 2 ft. 4½ × 8 ft. 10 in. Represents the introduction into Rome of the worship of Cy-

ele, 204 B.C. At left, the image of the goddess is borne on a litter by Phrygian priests; in front, Claudia Quinta is kneeling, and behind her, P. Cornelius Scipio, Nasica, and other Romans and Asiatics are standing.—Portfolio (1874), 1; Livy, L. xxix. 10; Ovid, Fasti, iv. 305.

SCIUTI, GIUSEPPE, born at Catania, Sicily, contemporary. History painter, distinguished for his characteristic and truthful representations from history and life of antiquity. Works: Musical Entertainment in Ancient Rome; Burial of Timoleon (1874); Pindar with the Olympian Gods; Sappho deserted by Phaon; Preparations for Greek Festival (1876).

SCOREL (Schoreel, Schoorle), JAN VAN, born at Schoorl, near Alkmaar, Aug. 1, 1495, died at Haarlem, or at Utrecht, Dec. 6, 1562. Dutch school. History, portrait, and landscape painter, pupil of Wil-



lem Cornelisz in Haarlem (about 1509–12), of Jacob Cornelisz in Amsterdam, and of Mabuse in Utrecht; afterwards studied perspective and architecture at Cologne, and at Speyer with a priest, as also painting at Strasburg, Basle, and at Nuremberg with Albrecht Dürer, whom he left on account of the latter's strong adherence to Luther's teachings. He then worked in Styria and Carinthia (1520), and from Venice went to Jerusalem, returning whence he stopped in Rome and was appointed overseer of the Vatican Gallery by his countryman, Pope Adrian VI., after whose death he went back to Utrecht; moved to Haarlem and taught there about 1527, but soon returned to Utrecht. From his school issued Martin Heemskerck and Antonis Mor. Greatly influenced by his sojourn in Rome, he was the first Dutch painter in the Italian style; his finest pictures

SCORZA

were destroyed by the Iconoclasts. Those still existing are distinguished for vigorous conception, pleasing expression, a warm tone of brownish colour, and careful execution. Of late attempts have been made to identify him with the Master of the Death of Mary. Works: Repose in Egypt, Portrait of a Lady, National Gallery, London; Magdalen, the Queen of Sheba, Bathsheba at the Bath, Adonis, Archery-Piece with 17 portraits (1531), Amsterdam Museum; Madonna, Portrait of a Gentleman, do. of a Boy (1531), Rotterdam Museum; Fall of Man, Baptism of Christ, St. Cecilia, Portrait Group of 12 Knights Templars, City Museum, Haarlem; Crucifixion, Episcopal Museum, *ib.*; Madonna, four Group Portraits of Knights Templars, Museum Kunstliefde, Utrecht; two Altar-Wings with Christ Bearing the Cross and Resurrection, Altar with Scenes from Life of Moses, Portrait of Old Lady, Episcopal Museum, *ib.*; Good Samaritan, St. John's Hospital, Bruges; Crucifixion (1530), Bonn Museum; two Altar-Wings, Cologne Museum; Female Bust Portrait, Düsseldorf Academy; Portrait of Cornelis Aerntsz van der Dussen (1550), do. of Agathe von Schoenhoven, Berlin Museum; David's Victory over Goliath (attributed to Bronzino), Dresden Gallery; two Altar-Wings (attributed to Pourbus), Wörlitz Gallery; Male Portrait, Ambras Collection, Vienna; Altar of Holy Kith and Kin (1520), Church at Ober-Vellach, Carinthia; Portrait of a Boy, Bergamo Gallery; Male Portrait (attributed to Bruyn), Turin Gallery; Portrait of Agnes van Schoenhoven (1529), Doria Gallery, Rome; St. Magdalen, Palermo Museum; Portrait of Young Man (about 1525), Warwick Castle, England; do. (about 1545), Longford Castle, *ib.*—Ch. Blanc, *École hollandaise*; Immerzeel, iii. 73; Kramm, v.



1485; Graph. K., vi. 91; Jahrbuch preuss. Kunstsammlg., ii. 193; Michiels, v. 150; Kunst-Chronik, xviii. 168; xix. 112; xxi. 365; W. & W., ii. 536; Zeitschr. f. b. K., xviii. 46; xxi. 83, 145.

SCORZA, SINIBALDO, born at Voltaggio, July 16, 1589, died in Genoa in 1631. Genoese school; pupil of Carosio, an obscure painter in Voltaggio, afterwards of Giovanni Battista Paggi. Excelled in painting landscapes, enlivened by human figures and animals. Painted in Turin from 1619 to 1625, when he returned to Genoa. Annunciation, Voltaggio.—Soprani, 127; Ch. Blanc, *École génoise*.

SCOTT, DAVID, born in Edinburgh, Oct. 10 (12?), 1806, died there, March 5, 1849. History painter, educated as a designer and engraver, but finally devoted himself to painting. His first exhibited picture was *The Hopes of Early Genius* (1828). In 1829 he was elected an associate of the Scottish Academy; in 1832 he visited Italy, and remained fifteen months in Rome studying anatomy and painting and making many sketches, returning to settle in Edinburgh in 1834. Elected R.S.A. in 1835; received prizes for pictures in 1838 and 1841, but, though he finished many ambitious works, he failed to win public favour and died a disappointed man. He published a series of outlines called "*Monograms of Man*" (1831), and made illustrations for Coleridge's "*Ancient Mariner*" (1837) and "*Pilgrim's Progress*" (1850). Works: *Death of Sappho* (1829), Mrs. Constable, Edinburgh; *Nimrod* (1831), W. Dickson, *ib.*; *Artist's Portrait* (1832), *Discord* (1833), James Leathart, Newcastle; *Vintager* (1833), National Gallery, Edinburgh; *Oberon and Puck* (1834), R. Carfrae, *ib.*; *Descent from Cross* (1835), J. M. Gow, *ib.*; *Orestes and the Furies* (1837), W. B. Scott, *ib.*; *A Vintager, Ariel and Caliban* (1837), National Gallery, *ib.*; *Paracelsus Lecturing* (1838), J. T. Gibson Craig, *ib.*; *Philoctetes in Lemnos* (1839), George Cousin, *ib.*; *Queen Elizabeth in the Globe Theatre* (1840), Lord Young, *ib.*; *Traitor's Gate* (1841), R. Carfrae, *ib.*; *Vasco de Gama passing the Cape of Good Hope* (1842), Trinity House, Leith; *Wallace* (1843), R. Carfrae, Edinburgh; *Crucifixion—the Dead Rising* (1844),

SCOTT

J. Leathart, Newcastle ; Peter the Hermit (1845), Charles Jenner, Portobello ; Triumph of Love (1846), R. Carfrae, Edinburgh ; Queen Mary on the Scaffold (1847), Mrs. White, Netherurd (?) ; Portrait of Ralph Waldo Emerson (1848), Public Library, Concord, Mass. ; Hope passing over the Sky of Adversity (1848), D. Nicolson, Edinburgh. —W. B. Scott, Memoir (Edinburgh, 1850) ; Cunningham ; Redgrave ; Art Journal, ii. 120 ; Blackwood's Mag., cxxx. 589 ; John M. Gray, D. S. and his Works (Edinburgh and London, 1884).

SCOTT, JULIAN, born at Johnson, Lamoille County, Vt., Feb. 14, 1846. Historical genre painter ; served as a volunteer in Army of the Potomac in 1861-63 ; studied in schools of National Academy in 1863-64, and under the direction of Emanuel Leutze until 1868. Visited Paris in 1866. First exhibited in the National Academy in 1870 ; elected an A.N.A. in 1871. Studio in Plainfield, N. J. Works : Rear Guard at White Oak Swamp (Union League Club, New York), Gen. O. B. Wilcox in Libby Prison (1870) ; Near the Outposts (Judge J. R. Brady), On Board the Hartford (1874), Loyal Farragut ; Old Records (1875), William E. Dodge, New York ; Capture of André (1876), J. A. Harper, ib. ; Reserves awaiting Orders (1877) ; Poke o' Moonshine, Meditation (1878) ; In the Cornfield at Antietam (1879) ; Hancock at the Battle of Williamsburg (Capt. J. S. Wharton), Bessie Scott (1880, Artist) ; Fishing Boats at Antium near Rome (1882) ; Outpost Duty, Rescue of the Colour-Bearer at the Battle of Proctor's Creek—May 16, 1864 (1883) ; Art Student, Sortie at Petersburg in 1864 (1884) ; Game of Freeze-Out (1886).

SCOTT, SAMUEL, born in London about 1710 (?), died there, Oct. 12, 1772. Best marine painter of his time in England, and, says Dallaway, the father of the modern school of painting in water-colours. A boon companion of Hogarth, and one of the jovial water party to Gravesend in 1732. His Old London Bridge (1745), and Old Westminster

Bridge, are in the National Gallery, London. —Walpole, Anecdotes (ed. Wornum), 709.

SCOTT AND HIS DOGS, Sir Edwin Landseer, M'Grath, London. Sir Walter, seated with the favourite companions of his walks, the deerhound Maida and his Dandy Dinmonts. Sometimes called from the locality the Rlymer's Glen picture. Royal Academy, 1833 ; painted for Mr. Wells, of Redleaf ; passed to Jacob Burnett, at whose sale (1876), for £3,202 10s. to Vincent Calmady (?) ; sold at Christie's (1886) for £2,047 10s.

SCOTT AND HIS FRIENDS, Thomas Faed, private gallery, England. Sir Walter Scott, surrounded by his friends, in his library at Abbotsford. Among them are Henry Mackenzie, John Wilson, George Crabbe, Lockhart, William Wordsworth, Francis Jeffrey, Robert Ferguson, Thomas Moore, Dr. John Allen, Thomas Campbell, Sir David Wilkie, and Archibald Constable. Engraved by John Faed.

SCRETA, KARL (Ritter Scotnowsky von Zaworzic), born in Prague about 1604, died there, 1674. German school ; history and portrait painter, imitated Guido Reni and Caravaggio, but kept free from mannerism, and was a correct draughtsman. During the Thirty Years' War he went to Italy, lived in Venice, Bologna, and Florence, and visited Rome with Wilhelm Bauer in 1634. The Academy of Bologna offered him a professorship, but he returned to Prague, where he was employed by Ferdinand III. Works : Altarpieces in all the principal churches of Prague ; Portraits and other pictures, Prague Gallery ; Male Portrait, Darmstadt Museum ; do., Gotha Museum ; Figures of Saints (8), Moses, Portrait of Bernard de Witte, prior of Malta (1651), Dresden Museum ; Christ and the Woman of Samaria, Old Man with Writing Tablet, Schleissheim Gallery. —Kugler (Crowe), ii. 526 ; Nagler, xvi. 183.

SCURI, ENRICO, born in Bergamo in 1806. History painter, pupil of Vienna Academy. Works : Hercules and Alcestis (1828) ; King Starus killing his Daughter (1830), Vienna Museum.

SCYLLA

SCYLLA, picture. See *Nicomachus*.

SEA-SERPENT, LAIR OF THE, Elihu Vedder, Museum of Fine Arts, Boston, Mass. A formidable creature, half serpent, half dragon, dull in colour and inert, but with a malignant, ever-watchful eye, lies coiled upon a spit of sand beside a sultry sea.

SEBASTIANO DE MORRA, or The Bearded Dwarf, *Velasquez*, Madrid Museum; canvas, H. 3 ft. 4 in. × 2 ft. 9 in. A man with coarse features and heavy black hair and beard, wearing a cloak and linen collar, sitting on the ground, with his fists on his thighs. Engraved by F. Ribera; etched by F. Goya; Laguillermie; B. Maura; H. Guérard.—Ch. Blanc, *École espagnole*; *Gaz. des B. Arts* (1880), xxii, 176; *Curtis*, 30; *Madrazo*, 630.

SEBASTIANO DEL PIOMBO. See *Piombo*.

SEBASTIAN, ST., according to the legend, was commander of a company of the Prætorian Guards and a special favourite of Diocletian; his fervent Christianity having made him obnoxious to the Emperor, the latter ordered him to be bound to a stake and shot to death with arrows. Irene, widow of a martyr, going with others to take his body for burial, found that none of the arrows had penetrated a vital part, and carrying him to her home nursed him to health again. Diocletian, infuriated, had him beaten to death with clubs and his body thrown into the Cloaca Maxima. The martyrdom of St. Sebastian is a favourite subject with painters, and many of the great artists have left representations of it.

By Annibale *Carracci*, Louvre; canvas, H. 4 ft. 3 in. × 3 ft. 3 in. Bound to the trunk of a tree, pierced with arrows, his armour and clothing at his feet; in distance, right, mounted Roman soldiers departing. Collection of Louis XVI.; belonged previously to Duc de Montmorency and to Cardinal Richelieu. One of the best of Annibale's works in the Louvre. Engraved by G. Audran.—*Villot*, *Cat. Louvre*.

By Camille *Corot*, W. T. Walters, Baltimore; canvas, H. 8 ft. × 4 ft. In foreground, the wounded Saint lies upon drapery, while two women bind up his wounds; trees rise on each side, meeting at top to form an arch, through which are seen the departing soldiers; above, two cherubs, looking down. Salon, 1853; Exposition universelle, 1867, after a modification of trees and background. In 1871 Corot gave it as a prize in a lottery in aid of the wounded in the Franco-German War. The winner sold it for 9,000 francs to Durand Ruel, who resold it for 15,000 francs to Mr. Barlow, an Englishman, from whom it passed to Mr. Wallis, who sold it to Mr. Walters for \$10,000.—*Larousse*, xiv, 445.

By Eugène *Delacroix*, Church of Nantua, France; canvas, H. 7 ft. × 8 ft. The saint, nude, pierced with arrows, is lying swooning on the ground under a tree; beside him are Irene and a companion, one drawing out an arrow while the other is gazing anxiously at the executioners, seen in background. Salon, 1836; bought by State for 3,000 francs and given to the factory at Nantua; sold in 1869 to M. Brame for 23,000 francs; this led to a lawsuit, and the Court of Appeals at Lyons finally decided that objects of art thus given cannot be alienated. Engraved by Salmon; Boilvin. Lithographed by Menut Alophe.—*Chesneau*, *Œuvre de Delacroix*, 167; *Larousse*, xiv, 445.

By Anton van *Dyck*, Louvre, Paris; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. The saint bound to a tree; beside him two angels, one of whom unbinds one limb while the other draws out one of the arrows. Engraved by P. van Schuppen. Replica in Hermitage, St. Petersburg. Engraved by Réveil; Vorsterman; Voet.—*Larousse*, xiv, 445; *Guiffrey*, 252; *Smith*, iii, 42, 97.

By Anton van *Dyck*, Munich Gallery; canvas, H. 8 ft. 3 in. × 5 ft. 10 in. The saint, nude, bound to a tree in centre; to left, a man in blue and a negro in crimson; to right, two mounted soldiers, one with a scarlet banner. Formerly in Düsseldorf

SEBASTIAN

Gallery. Engraved by Ch. de Méchel ; J. H. Lips ; W. Peare. Sketch at Christ Church, Oxford.—Guiffrey, 252 ; Smith, iii. 16 ; Eastlake, Notes, 67.



St. Sebastian, Anton van Dyck, Louvre, Paris.

By *Guercino*, Palazzo Pitti, Florence ; canvas, H. 5 ft. 3 in. × 5 ft. 6 in. St. Sebastian, nearly nude, kneeling on one knee, with eyes upraised, one hand on breast, in the other holds two arrows. Painted in 1652 for Cardinal Macchiavelli. Engraved by Giovanni Folo ; Pasqualini (1628) ; Bonafede.—Gal. du Pal. Pitti, ii. Pl. 20 ; Lavice, 60.

By *Guido Reni*, Bologna Gallery ; canvas, H. 7 ft. 2 in. × 4 ft. 2 in. The saint, nude, his hands tied behind to a tree, gazing upwards. Sketch, far advanced. Formerly in sacristy of SS. Salvatore, Bologna. Engraved by G. Asioli. Similar picture in Madrid Museum ; engraved by Bartsch ; F. Gregori.—Pinac. di Bologna, Pl. 31 ; Lavice, 12.

By *Guido Reni*, Dulwich Gallery, England ; H. 5 ft. 6 in. × 4 ft. 3 in. Life-size, nearly whole-length figure, with narrow

white scarf round hips, hands behind back, tied to a tree, head raised ; to right, in distance, four soldiers ; barren landscape ; dark sky. Said to have been formerly in Palazzo Barberini, Rome.

By *Guido Reni*, Louvre ; canvas, H. 3 ft. 10 in. × 4 ft. 3 in. St. Sebastian, his arms tied behind to a tree and his body pierced with an arrow, turns his eyes towards heaven ; in the background, Roman soldiers leaving. Belonged to Cardinal Mazarin ; bought for Louis XIV. in 1670. Many copies and repetitions in manner of Guercino.—Filhol, vi. Pl. 467 ; Landon, Musée, xii. Pl. 35 ; Villot, Cat. Louvre.

By *Andrea Mantegna*, Vienna Museum ; wood, 2 ft. 1 in. × 11 in. ; signed. The saint, pierced with arrows, in front of a round arch, with fragments of sculpture and two marble figures of boys on parti-coloured floor.—C. & C., N. Italy, i. 387 ; Müндler, 137.



St. Sebastian, Guido Reni, Louvre, Paris.

By *Antonio Pollajuolo*, National Gallery, London ; wood, H. 9 ft. 7 in. × 6 ft. 6 in. The saint, bound on high to a tree, is shot at by archers ; background, a landscape with horsemen. Painted in 1475 for Antonio Pucci, for family chapel in SS. Annun-

SEBASTIAN

ziata, Florence ; sold to National Gallery in 1857 by Marchese Pucci. The saint is a portrait of Gino di Lodovico Capponi. A fine work, but praised to exaggeration by Vasari.—Vasari, ed. Mil., iii. 292 ; C. & C., Italy, ii. 392 ; Richa, Chiese, viii. 54 ; Cat. Nat. Gal. ; Richter, 32.

By Théodule Ribot, Luxembourg Museum, Paris ; canvas, H. 3 ft. 2 in. × 4 ft. 3 in. The saint extended, in front ; beside him, Irene and another woman are trying to



St. Sebastian, Antonio Pollajuolo, National Gallery, London.

stanch the blood which flows from his wounds. In manner of Caravaggio. Salon, 1865 ; bought by State for 6,000 francs.—Larousse, xiv. 445.

By Rubens, Berlin Museum ; canvas, life-size. Painted in Italy about 1606. Formerly in Munro Collection, England ; acquired in 1884 for £101.—Waagen, Treasures, ii. 136.

By Il Sodoma, Uffizi, Florence ; canvas, figure life-size. The saint, pierced with arrows, bound to a tree, in a landscape with ruins ; above, an angel about to crown him.

On the reverse of the same canvas is a Madonna in Clouds, with SS. Gismondo and Roch and three Flagellants beneath. Painted in 1525 for the brotherhood of St. Sebastian in Camollia, Siena, who bore it as a banner in processions. Placed in Uffizi in 1786.—Vasari, ed. Mil., vi., 390 ; Molini, Gal. di Firenze, ii. 89 ; Meyer, Kunst. Lex., iii. 225 ; Lasinio, i. Pl. 72.

By Tintoretto, Scuola di S. Rocco, Venice ; canvas, in narrow interval between two windows. The saint fastened to a tree, with the arrows in his body. “The most majestic St. Sebastian in existence ; there is not a more remarkable picture in Venice.”—Ruskin, Stones of Venice, iii. 342.

By Titian. See *Altarpiece* of Brescia.

By Titian, Harrach Collection, Vienna ; canvas stretched on panel, life-size. The saint, with hands bound behind his back, one arrow in breast and one in left leg, looks up to heaven. Said to have come from the sacristy of S. M. della Salute, Venice ; but may be the one once in the Escorial.—C. & C., Titian, ii. 427 ; Hume, Titian, 82.

By Titian, Hermitage, St. Petersburg ; canvas, full-length, life-size. The saint, bound to a tree, with an arrow in his breast. From Barberigo Collection, now so injured that it cannot be shown. Possibly the original of the St. Sebastian painted for Charles V., once in the Escorial, but now lost.—C. & C., Titian, ii. 423.

By Titian, Vatican. See *Madonna di San Niccolò*.

By Paolo Veronese, S. Sebastiano, Venice ; canvas. The saint, in armour, and standing with a banner in his hand at the top of a flight of stairs, exhorts his companions, Marcus and Marcellinus, who are surrounded by weeping friends, to confess their faith.—Zanotto, 428 ; Larousse, xiv. 445.

Subject treated also by Garofalo, Montpellier Museum ; Bartolommeo Schidone, Naples Museum ; Denis Calvaert, Caen Museum ; Luca Giordano, Dresden Museum ; Antonello da Messina, Dresden Gallery,

SEBASTIANI

Berlin Museum ; Sandro Botticelli, *ib.*; Lorenzo Lotto, *ib.*; Michelangelo da Caravaggio, Dresden, Munich, and Tours Museums ; Bartolommeo Carducci, Madrid Museum ; Giovanni Dossi, Brera, Milan ; Giacomo Cavedone, Vienna Museum ; Domenichino, S. M. degli Angeli, Rome ; Giorgione, Brera, Milan ; Giacomo Palma, younger, Dresden, Schleissheim, and Munich Galleries ; Cesare Procaccini, Brussels Museum ; Spagnoletto, Madrid, Valencia, Augsburg, and Naples Museums, and Hermitage (2), St. Petersburg ; Girolamo da Santa Croce, Berlin Museum ; Lionello Spada, Modena Museum ; Massimo Stanzioni, Louvre ; Paolo Veronese, Vienna Museum ; Eustache Lesueur, Tours Museum ; Antonio Pollajuolo, Palazzo Pitti, Florence, and Modena Gallery ; Hans Holbein, Munich Gallery ; Correggio, Dresden and Vienna Museums ; Bernardino Luini, Hermitage, St. Petersburg ; Vincenzo Foppa, Brera, Milan ; Lodovico Carracci, Capitol Gallery, Rome ; Perugino, Palazzi Borghese and Sciarra, *ib.*; Rubens, Palazzo Corsini, *ib.*; Guido Reni, Capitol Gallery, *ib.*; Jules Richomme (Salon, 1844); Charles Lefebvre (Salon, 1866) ; Louis Courtat (Salon, 1874) ; Eugène Thirion (1875).

SEBASTIANI. See *Bastiani*.

SEBRON, HIPPOLYTE (VICTOR VALENTIN), born at Caudebec (Seine-Inférieure), Aug. 21, 1801, died in 1879. Landscape, decorative, and panoramic painter, pupil and assistant of Daguerre for 16 years, and of Léon Cogniet. Medals : 3d class, 1838 ; 2d class, 1840 ; 1st class, 1844 ; 2d class, 1848 ; L. of Honour, 1867. Works : Views in France, Belgium, Germany, Italy, Spain (1831-48); Distribution of Colours at the Barrière de l'Étoile (1849); View of New Orleans, Niagara Falls (1853); Broadway—New York (1855); Niagara Falls in Winter (1857); Grand Mosque at Cordova (1857), Luxembourg Museum ; Lake of Alligators—Louisiana (1863); Cartuja de Miraflores near Burgos—Spain (1869), Rodez Museum ; View of Biarritz (1865); Christ on Mount of Olives (1866); Interior of St. Pe-

ter's—Rome (1867); do. of St. Stephen's—Vienna (1868); Views in Egypt, Syria, Constantinople, Rome, and Venice (1867-77); Niagara Falls, New York (1878).—Bellier, ii. 487.

SEDDON, THOMAS, born in London, Aug. 28, 1821, died in Cairo, Nov. 23, 1856. Landscape painter ; brought up as a cabinet-maker and designer of furniture. Gained silver medal of Society of Arts, 1848 ; in 1851 adopted painting as a profession, and in 1852 exhibited Penelope at her Web. Afterwards devoted himself to landscape. Accompanied Holman Hunt to the East in 1853, and in 1854 exhibited The Pyramids and Jerusalem. Returned to the East in October, 1856, and died the next month. Work : Jerusalem and the Valley of Jehoshaphat (1854), National Gallery, London.—Soc. of Arts Journal, June, 1857 ; Cat. Nat. Gal., 126.

SEEFISCH, HERMANN LUDWIG, born in Potsdam in 1810. Landscape painter, pupil of Wach, and in 1836 of Watelet in Paris. Visited Switzerland and Italy. Works : Orphan praying at her Parents' Grave (1836); Mont Blanc from Salenches (1842); Water-Mill in Rocky Valley ; Paris from Pantin, Castle, Berlin ; View of Janina.—Rosenberg, Berl. Malersch., 36.

SEEGER, KARL LUDWIG, born at Alzey, Hesse, in 1808 or 1809. Landscape painter, pupil of Catoir in Mentz and of Munich Academy in 1825. Left Munich in 1830, became inspector in 1837, and director in 1839, of Darmstadt Gallery ; professor in 1859. Works : View on Upper Rhine (1834); Rhine View at Sunrise (1837), New Pinakothek, Munich ; Saw-Mill

K. Seer.

(1837); Evening Devotion of Peasants at Shrine (1843), Thunderstorm in the Mountains (1854), View on Kochel Lake, Darmstadt Museum ; Village on the Würm (1858).

SEEHAS, CHRISTIAN LUDWIG, born in 1754, died at Schwerin, July 26, 1802. German school ; architecture, landscape, and portrait painter, studied in Dresden

and Vienna and went in 1789 to Rome; was called to Schwerin as court painter in 1794. Works: Portrait of a Musician (1784), do. of Joseph Haydn (1785), Grotto of Egeria near Rome by Moonlight (1789),

L. Seehaf. pinxit
1785/

Antique Roman Vault (1789), The Colosseum (1789), Schwerin Gallery.—Schlie, 579.

SEEKATZ, JOHANN KONRAD, born at Grünstadt, Palatinate, in 1719, died at Darmstadt in 1768. German school; genre painter, pupil of an elder brother and of Brinkmann. Became court painter in Darmstadt in 1753. Works: Tinker's Family, Suermondt Museum, Aix-la-Chapelle; The Rat-Catcher, Basle Museum; Landscape with Peasants at Meal, Christiania Gallery; Flight into Egypt, Four Scenes in Life of Christ, Calling of St. Peter, Allegory in Glorification of Landgrave Ludwig VIII. of Hesse, Peasant Boys as the Three Magi, Beggar Children at a Well, Musicians resting before Tavern, Children in Chicken Yard, Bachanal, Dead Fowl and Implements of the Chase, Market Scene, Landgrave Ludwig VIII. Hunting, Artist's Portrait, Darmstadt Museum; Peter's Denial (1765), Fortune-Teller, Weimar Museum; others in Amalienstift, Dessau; Städel Gallery, Frankfort (3), Leipsic Museum (2), etc.; Boy teasing Dog; Maiden with Lighted Taper; Boy with Chopping-Board; Flight into Egypt by Torch-Light.—Nagler, xvi. 200.

SEEL, ADOLF, born at Wiesbaden, Mar. 1, 1829. Architecture painter, pupil of Düsseldorf Academy under Karl Sohn in 1844-50. Studied a year in Paris; visited Italy in 1864-65, Spain, Portugal, and Northern Africa in 1870-71; and travelled in the Orient in 1873-74. Works: Interior of Byzantine

Church (1862); St. Mark's in Venice; Font in St. Mark's; Cathedral of Halberstadt in Winter; Lions' Court of Alhambra; Arab Court in Cairo (1876), National Gallery, Berlin; Interior of St. Mark's (1869), Egyptian Harem (1878), Düsseldorf Gallery; The Monks at Convent Gate, Provinzial Museum, Hanover; Church Interior, Wiesbaden Gallery. — Meyer, Conv. Lex., xix. 858.



SEELE, JOHANN BAPTIST, born at Wolfach, Fürstenberg, in 1772, died at Stuttgart in 1814. Military, genre, and portrait painter, pupil of the Karlsschule at Stuttgart; represented his subjects with spirit and great truthfulness. Court painter and director of Stuttgart Gallery in 1804. Resumed study in Munich and in Vienna in 1808. Works: French Hussars Resting, French Infantry at Camp Fire (1796), Austrian Soldiers joking with Peasant Girls (1800), Austrian Cavalry Resting (1801), French Grenadiers foraging surprised by Austrian Hussars (1808), Cavalry Skirmish (1810), Battle Scene, ten other similar subjects, Portrait of the Artist (3), do. of his Father, do. of his Mother, Fürstenberg Gallery, Donaueschingen; Series representing the Deeds of Würtemberg Troops in 1806 and 1809, Royal Palace, Stuttgart; Portraits of Archduke Charles (1800), King Frederick of Würtemberg, Grand Duke of Baden, etc.—Nagler, xvi. 202.

SEELOS, GOTTFRIED, born at Bozen, Tyrol, in 1832. Landscape painter, pupil of Vienna Academy and of Selleny. Travelled in Tyrol and Italy. Works: Mountain Lake, and many other Views in Tyrol (1852-66); Zenoburg near Meran (1867); Kolman in the Tyrol (1869), Vienna Academy; Still Water; Chestnut Trees; Pine Grove; Sigismundskron at Bozen; Riviera near Mentone; Palms near Monaco; Summer Afternoon, Vienna Museum; Vogel-

weidhof (with figures by Defregger); Valley of Vajolet, Covered Post (1871).—Meyer, *Conv. Lex.*, xvii. 803; Wurzbach, xxxiii. 311.

SÉGÉ, ALEXANDRE, born in Paris in 1817, died there, November, 1885. Landscape painter, pupil of Flers and Léon Cogniet. Painted large pictures, well-coloured, and in a simple, attractive style. Medals: 1869; 2d class, 1873; 3d class, 1878; L. of Honour, 1874. Works: Bridge of Renan, Rocks of Piegut (1868); Brook at Pehouet, River Beauce (1869); Oaks of Kertrégonnec (1870); Farm at Keroual, Morning in the Alps (1874), Mme. E. Perrin; Evening on the Beauce (1875); Thorn Broom in Blossom (1876), Luxembourg Museum; Green Road (1878), M. Hédé; Valley of Courtray (1879); Fields at Coubron (1880); Pine Tree of Antoigny (1881); Chestnut Trees of Beauvoir (1882); Valley of Ploukermeur (1883); En Pays chartrin (1884); Meadows of Saint-Pair, Valley of La Sée (1885); Environs of Granville (1886).—Claretie, *Peintres*, 387.

SEGGERS (Seghers), HERCULES, died in Amsterdam about 1650. Dutch school; landscape painter, settled in The Hague about 1633, afterwards in Amsterdam, having for some time travelled in the Alps and in Norway; friend of Rembrandt. Works: Dutch Landscapes (2), Berlin Museum.—*Journal des B. Arts* (1871), 178; Kramm, v. 1510; Meyer, *Gemälde königl. Mus.*, 428.

SEGHERS (Segers, Zeghers), DANIEL, born in Antwerp, Dec. 5, 1590, died there, Nov. 2, 1661. Flemish school; flower painter, pupil of Jan Brueghel in 1611 and master of the guild in same year; entered the Order of Jesuits in 1614, visited Rome, painted much for the church of his Order in Antwerp, and could hardly fulfil the numerous commissions by princes who vied with one another in securing works by his hand; frequently painted flowers to enframe subjects by such masters as Rubens, Schut, Diepenbeek, and Erasmus Quellin. Works: Garland about Portrait of Ignatius Loyola (by Schut), do. about Madonna (by do.),

Flower-Piece, Antwerp Museum; Bouquet, Brussels Museum; Garland about Statuette of Madonna (1645), do. about Portrait of William III, Hague Museum; do. around Bust of Ceres (1644), Rotterdam Museum; two Flower pieces (1643) and four Garlands about Reliefs, Dresden Gallery; Garland about Relief, Old Pinakothek, Munich; Garland about Holy Family, do. about do. (by Van Dyck), do. about Madonna, do. about Holy Sacrament, Vienna Museum; do. about Madonna, Bologna Museum; do. about Male Bust, Uffizi, Florence; Garlands (4) about pictures by Schut, Festoons (2), Madrid Museum; Garland of Roses, do. about Madonna (1651), Hampton Court Gallery; Flowers and Landscape (with Schut), South Kensington Museum; other specimens in galleries of Aschaffenburg Bamberg (2), Brunswick (2), Carlsruhe (1644),

Cassel, Copenhagen, Donaueschingen, Oldenburg (3), Schleissheim (3); in Museums of Berlin (2), and Weimar.—Ch. Blanc, *École flamande*; Immerzeel, iii. 84; Kramm, v. 1508; Kugler (Crowe), ii. 346; *Messenger des sciences*, etc. (1868), 341; Michiels, ix. 194; Rooses (Reber), 427; Van den Branden, 1126.

SEGHERS, GEERAARD. See *Zegers*.

SEGNA, Sienese school, beginning of 14th century. Disciple of Duccio. Like Ugolino, he remained faithful to the old school, and the surfaces of his pictures equal those of that master in softness and lustre. A picture by him, Four Saints, said to have been finished in 1305-6, is in the Academy of Siena. Better examples are: A Majesty in the Church of Castiglione Fiorentino, near Arezzo; and Christ on the Cross, National Gallery, London.—C. & C., Italy, ii. 56; Vasari, ed. Le Mon., i. 320; ii. 165; W. & W., i. 433.

SEIBOLD, CHRISTIAN, born at Mentz in 1697 or 1703, died in Vienna, May 19,

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D. Seghers, p. 9
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1768. German school; portrait painter, in the style of Denner; became court painter to the Empress Maria Theresa in 1749. Works: Portrait of himself, Louvre; do., Bamberg Gallery; do., Gotha Museum; do. (1759), Germanic Museum, Nuremberg; do., Liechtenstein Gallery, Vienna; Portraits of Two Girls, Museum, ib.; Portraits

*C. Seibolt 1753
senior*

of a Youth and a Girl, Old Man, Old Woman, of himself, Dresden Gallery; Bust of Old Man, Christiania Gallery; do. of Old Lady, Male portrait, Stuttgart Museum.—Kugler (Crowe), ii. 564.

SEIFFERT, KARL (FRIEDRICH), born at Grüneberg, Silesia, Sept. 6, 1809. Landscape painter, pupil of Berlin Academy and of Biermann. Made sketching tours in Switzerland and Tyrol, and in Italy and Sicily in 1846–47. Settled in Berlin. Assisted Pape in Decoration of the Berlin New Museum. Works: Cefalu in Sicily (1850); Lake Nemi (1851); Gravedona on Lake Como (1859); Blue Grotto in Capri (1860), National Gallery, Berlin; Strait of Messina (1863).—Jordan (1885), ii. 217.

SEISENEGGER, JACOB, born in Austria in 1505, died at Linz in 1567. History and portrait painter, who may in some respects be considered as the founder of modern painting in Austria. In 1530 he painted Charles V. at Augsburg, in 1532 at Bologna, and in 1531 became court painter to Ferdinand I, whom, in 1532, he followed to Vienna, and in 1550 to Augsburg. Between 1535 and 1545 he visited Spain and Belgium, and twice the court of Charles V.; settled in Linz about 1558. Works: Two portraits of Charles V. (1532, 1550), Vienna Museum; portraits of Ferdinand I, Queen Anna, Philip of Spain, Ferdinand of Tyrol, Philippine, Welser, two bust portraits of Charles V., Ambras Collection, Vienna; Male portrait (1568), Weimar Museum.—W. & W., ii. 507; Zeitschr. f. b. K., x. 153.

SEITZ, ALEXANDER MAXIMILIAN, born in Munich in 1811. History and genre painter, pupil of Cornelius in Munich. Went to Rome in 1835. Works: Joseph sold by his Brethren (1829); Madonna Enthroned; St. Catharine of Alexandria; Mater Amabilis; Christ blessing Little Children; St. Joseph and the Infant Christ; Christ with the Wise and Foolish Virgins, and Return of the Prodigal, Santa Trinità de' Monti, Rome; genre pictures of Roman life.—Meyer, Conv. Lex., xvii. 804.

SEITZ, ANTON, born at Roth, near Nuremberg, in 1830. Genre painter, pupil of Friedrich Wagner and Reindel in Nuremberg, and in 1853–63 of Flüggen in Munich, where he settled. Gold Medal in 1869. Works: Policeman and Country Girl (1856); Miser (1860); Garret Studies (1862); Peasants and Quack; Alchemist; Music Rehearsal; King of the Shooters (1874, D. W. Powers, Rochester, N. Y.); Market Scenes; Photographer in the Country; Wayfarers (1881), New Pinakothek, Munich; Rustic Letter-Writer, Germanic Museum, Nuremberg; A Good Friend (1883).—Regnet, ii. 262.

SEITZ, LUDWIG, born in Rome in 1843. History painter, son and pupil of Alexander Max Seitz, having first studied under Cornelius and Overbeck; imitates the old Italian masters, for the reproduction of whose style he shows considerable talent. Work: Deluge.—Seubert, iii. 296; Müller, 487.

SEITZ, OTTO, born in Munich, Sept. 3, 1846. History painter, pupil of Piloty. Medals in Vienna, and in Philadelphia (1876). Works: Murder of Rizzio (1869); Loose Leaves—Dead Love (1871); Happy Hours (1873); Faun and Nymph (1875); Neptune (1876); Edward IV.'s Sons; Prometheus Bound.—Seubert, iii. 296; Müller, 487.

SELL, CHRISTIAN, born in Altona, Aug. 14, 1831. History and genre painter, pupil of his father and in 1851–56 of Düsseldorf Academy under Hildebrand and Schadow; accompanied German army in the

SELLENY

campaigns of 1864, 1866, and 1870. Works: Defence of Castle in Thirty Years' War; Soldiers bearing their Wounded Commander, Provinzial Museum, Hanover; Rest after Repulsed Storm (1856); Siege of Breisach (1862); Soldiers in Thirty Years' War distributing Booty, Leipsic Museum; Combat in the Woods at Sadowa; Beginning of Pursuit at Sadowa (1872), National Gallery, Berlin; Transportation of Prisoners of War (1882), Kunsthalle, Hamburg; Prisoners at Sedan.—Jordan (1885), ii. 217; Müller, 488.



SELLENY, JOSEF, born at Meidling, near Vienna, Feb. 2, 1824, died in Vienna, May 22, 1875. Landscape painter, pupil of Vienna Academy under Ender and Perger. Visited Italy in 1854; made a voyage round the world on the Novara in 1857-59; and accompanied Archduke Maximilian to Brazil in 1859, bringing back over a thousand sketches from these two expeditions. President of Vienna Artists' League in 1868. Became insane two years before death. Member of Vienna Academy. Orders: Iron Crown, Mexican Guadeloupe, and Brazilian Rose. Works: Desolate Church-Yard, Near Waidbruck in the Tyrol, Vienna Museum; Snow Storm (1852); Cape Circello (1855); Ruins of Amphitheatre at Terracina (1855); Funchal in Madeira (1863); Cape of Good Hope (1864); Island of St. Paul (1869); Tahiti (1870); Rock Temple of Mahamalaipur; Water-colours after Rottmann's Munich Court Garden frescos; and numerous other landscapes in oil and water-colour.—Wurzbach, xxxiv. 58; Kunst-

Chronik, xi. 135, 156, 190, 206, 217; xix. 170; Zeitsch. f. b. K., iv. 114; xi. 252.

SELLIER, CHARLES AUGUSTE, born at Nancy (Meurthe), Dec. 25, 1830, died there, Nov. 26, 1882. History, genre, and portrait painter, pupil of Louis Leborgne and of Léon Cogniet. Won the grand prix de Rome in 1857. Medals: 1865; 2d class, 1872. Conservator of the Nancy Museum. Works: A Kitchen (1857), Nancy Museum; Levite of Ephraim (1864), *ib.*; Magdalen (1864), *ib.*; Death of Leander, Gallic Prisoner condemned to die of Hunger (1865); Last Years of Tiberius in Isle of Caprea, The Ammazatoio at Rome (1867); Lost Soul (1868); Italian Souvenir (1869), Nancy Museum; Graziella (1870); Nereid (1872); Christ at the Tomb (1875); Interior of a Roman Ammazatoio, Leda (1880); Blacksmith's Shop in Andelys (1881); Head of a Negro (1882).—Bellier, ii. 491.

SELLSTEDT, LARS GUSTAF, born in Sweden in 1819. Portrait painter, self-taught. In 1842 settled in Buffalo, N. Y. First exhibited at the National Academy in 1858; elected an A.N.A. in 1871 and N.A. in 1875. One of the founders of the Buffalo Academy, of which he was secretary and superintendent in 1862-76, president in 1876, and again superintendent in 1878. Works: Head of Jewish Rabbi (1859); Abandoned; Quahaug Rock—Narragansett, Preparing her Paper for the Club (1879). Portraits: Of the Artist (1871, Academy, Buffalo); W. G. Fargo (1874); George W. Clinton, National Science Rooms, Buffalo; Mrs. Sellstedt (1882); Benjamin Fitch (1883); Brother and Sister—Portraits (1884), Franklin Locke; Charles Day (1885).

SEMENTI (Semenza), GIOVANNI GIACOMO, born in Bologna, July 18, 1580, died (?). Bolognese school; pupil of Calvart, afterwards of Guido, and one of his favourite assistants; went to Rome in service of Cardinal Maurice of Savoy and painted many pictures in manner of Guido. Among his works are: Christ the Redeemer, St.

SEMINI

Catherine, St. Eugenius, Bologna Gallery ; Marriage of St. Catherine, Vienna Museum.—Malvasia, ii. 249 ; Ch. Blanc, École bolognaise ; Lanzi, iii. 97.

SEMINI, ANDREA, born in Genoa about 1525, died after 1591. Genoese school ; son and pupil of Antonio Semini ; also studied Perino del Vaga and spent eight years in Rome, where he learned to imitate Raphael. Much employed in Genoa and Milan. Works : Nativity, Turin Gallery ; Conception, S. Pietro, Genoa. Andrea's sons, Cesare and Alessandro, were mediocre painters.—Soprani, 57 ; Lanzi, iii. 243 ; Ch. Blanc, École génoise.



SEMINI, ANTONIO, born in Genoa about 1485, died after 1547. Genoese school ; pupil of Lodovico Brea, whose style he modernized. Painted sometimes in collaboration with Teramo Piaggia or Teramo di Zogagli, his fellow-pupil under Brea. Semini's Nativity, in S. Domenico, Savona, is in the manner of Perugino, which Perino del Vaga had introduced at Genoa.—Soprani, 22 ; Lanzi, iii. 237 ; Ch. Blanc, École génoise.

SEMINI, OTTAVIO, born in Genoa about 1530, died in Milan in 1604. Genoese school ; son and pupil of Antonio Semini ; also studied Perino del Vaga and works of Raphael in Rome. Aided his brother Andrea in many works, but was obliged to leave Genoa on account of a homicide, and afterwards led a dissipated life in Milan. Decorated chapel of S. Girolamo in S. Angelo, Milan.—Soprani, 57 ; Lanzi, iii. 243 ; Ch. Blanc, École génoise.

SEMITECOLO, NICCOLÒ, Venetian school (1351-1400). The ablest Venetian artist of the 14th century (C. & C.). Earliest picture, Coronation of the Virgin (1351), is in the Vienna Academy. His best effort is an Altarpiece (1367), in the library of the

Duomo, Padua. Other works : Madonna with Saints, dated 1400, Correr Museum, Venice ; Coronation of the Virgin, Venice Academy. Possibly identical with Nicholas Paradisi, of Venice, whose works are but little inferior to those of Semitecolo.—C. & C., Italy, ii. 266 ; Burckhardt, 522.

SEMOLÉI. See *Franco Battista*.

SENAVE, JACOBUS ALBERTUS, born at Loo, near Furnes, Sept. 12, 1758, died in Paris in 1829. Genre painter, pupil of Dunkirk Academy, and continued his studies at St. Omer and Ypres. Went to Paris, where he came under Suvée's influence. Painted Flemish popular festivals in the style of Teniers. Honorary director of Ypres Academy and honorary member of Ghent Academy in 1822. Works : Rembrandt's Studio, Academy, Ypres ; Young Girl feeding Cow, Horse led forth by Boy, Basle Museum ; Fantastic pictures with Architecture in and around Paris (2), Gotha Museum ; Village Inn with Travellers and Peasants, Sarah leading Hagar to Abraham, Leipsic Museum.—Immerzeel, iii. 86 ; Nagler, xvi. 238.

SENI BESIDE WALLENSTEIN'S BODY, Karl von Piloty, New Pinakothek, Munich ; canvas, H. 10 ft. 1 in. × 12 ft. 2 in. The astrologer Seni, entering Wallenstein's room in the morning, finds his dead body extended on the floor. Painted in 1855.

SEQUEIRA, DOMINGOS ANTONIO DE, born in Lisbon in 1768, died in Rome in 1837. History painter, pupil of Lisbon Academy, and in 1788 of Antonio Cavallucci in Rome. On his return to Portugal in 1796 worked for churches and palaces ; in 1823 visited Paris ; then went to Italy, and became devotional. At his death was president of Portuguese Academy. Works : Last Moments of Camoens ; Descent from the Cross ; Flight into Egypt ; St. Bruno, Lisbon Academy.—Nagler, xvi. 276 ; Bryan, 729.

SERAPION, painter, probably 1st century b. c. Pliny says (xxxv. 37 [113]) that he was successful in scene-painting, but was unable to depict the human form.

SERF EMANCIPATION, Edward *Armistage*, London; canvas, H. 5 ft. 10 in. × 10 ft. An Anglo-Saxon noble on his death-bed, surrounded by his family and friends, at right, giving freedom to his slaves, who are grouped at left. In foreground a scribe writes down the names of the liberated. Royal Academy, 1877.

SERMON ON THE MOUNT, Claude *Lorrain*. See *Tabor*, Mount.

SERRE (Serra), MICHEL GASPARD JACQUES, born at Tarragona, Spain, Jan. 10, 1658, died at Marseilles, Oct. 9, 1733. He fled from home when only eight years old, went to Marseilles, was received into the Chartreuse Convent and taught to paint; in time he made his way to Rome, and after hard study returned to Marseilles in 1676; became a citizen in 1690, and a member of the Academy in 1704. During the plague at Marseilles in 1720 Serre performed invaluable services and won the gratitude of everybody. The Museum of Marseilles possesses two large pictures by him illustrative of the city during the plague, and many religious paintings.—*Chennevières, Artistes provinciaux*, ii. 201.

SERRES, DOMINIC, born at Auch, Gascony, in 1722, died in London, Nov. 6, 1793. Designed for the church, but ran away to sea, and became master of a vessel which was captured in 1752 by a British frigate. Released on parole in England, he turned his attention to art and became a successful marine painter. He was one of the foundation members of the Royal Academy (1768), of which he was appointed librarian in 1792, and was marine painter to George III. Works: George III. reviewing the Fleet at Portsmouth (4 pieces), and Sea-Piece (1789), Hampton Court. His son, John Thomas Serres (1759–1825), was also a marine painter.—*Redgrave; Law, Hist. Cat. Hampton Court; Sandby*, i. 104.

SERVIN, AMÉDÉE ÉLIE, born in Paris; contemporary. Landscape and animal painter, pupil of Drolling. Lives in Villiers-sur-Morin. Medals: 1867, 1869;

2d class, 1872. Works: Picking Stones in a Field (1867); Locksmith (1868); Frightened Donkeys (1869); The Mill (1872), Marseilles Museum; Chestnut Seller, Under the Willows (1874); Making Sausages; My Neighbour; Wine Taster; Crossing the Brook, Cutting in the Woods of Penthièvre (1879); Crotoy in the Evening, Little Baths of St. Valéry (1880); Picardy (1881); A Mill, Saltmakers and Salters (1882); Stable in Villiers, High Tide at Crotoy (1883); Ma cour, Chemin du bac (1884).

SESTO, CESARE DA. See *Cesare da Sesto*.

SETTEGAST, JOSEF, born at Coblenz, Feb. 8, 1813. History painter, pupil of Düsseldorf Academy, and of Veit in Frankfurt. Visited Italy in 1838–43. Works: Madonna and Child (1833); Finding of the Cross, Church of the Cross, Ehrenbreitstein; Crucifixion, St. Francis Church, Düsseldorf. In fresco; subjects, Kastor Church, Coblenz; Crucifixion, Max Church, Düsseldorf; cupola of Mentz Cathedral after designs by Veit (1861).—*Art Journal* (1865), 133; *Nagler*, xvi. 304; *Müller, Düsseldorf. K.*, 54.

SEUTER (Saiter, Syder), DANIEL, born in Vienna in 1642, 1647, or 1649, died in Rome or Turin in 1705, 1721, or 1725. Italian school; history painter, pupil of Carlo Loth in Venice and of Carlo Maratti in Rome. Sometimes called Avouster or Cavaliere Danielle. Works: Venus on Clouds, Augsburg Gallery; Apollo and Daphne; Dædalus and Icarus; Death of Abel; St. Jerome, Brunswick Gallery.—*Nagler*, xviii. 64.

SEVEN SACRAMENTS. See *Sacraments*.

SEVEN WORKS OF MERCY. See *Mercy*.

SEVERDONCK, JOSEPH VAN; contemporary. History and genre painter, pupil of Wappers. Excellences and defects in his work, so that opinions differ concerning it. Several medals. Leopold and Ernestine House Orders. Works: 14 Stations, Church of Notre Dame, Namur; Battle of Grave-

SEVILLA

lingen (1855); Defence of Tournay in 1581; Visitation of Mary (1862); Ballot among the Gypsies; Battle of Vucht, Palace of Justice, Ghent; Cavalry Attack.—Müller, 488.

SEVILLA ROMERO Y ESCALANTE, **JUAN DE**, born in Granada in 1627, died there, Aug. 23, 1695. Spanish school; pupil of Pedro de Moya, from whom he learned the style of Van Dyck. Painted chiefly religious compositions, and had considerable local reputation. Work: Dead Christ and Saints, Dresden Gallery.—Cean Bermudez; Stirling, iii. 1134; Ch. Blanc, *École espagnole*.

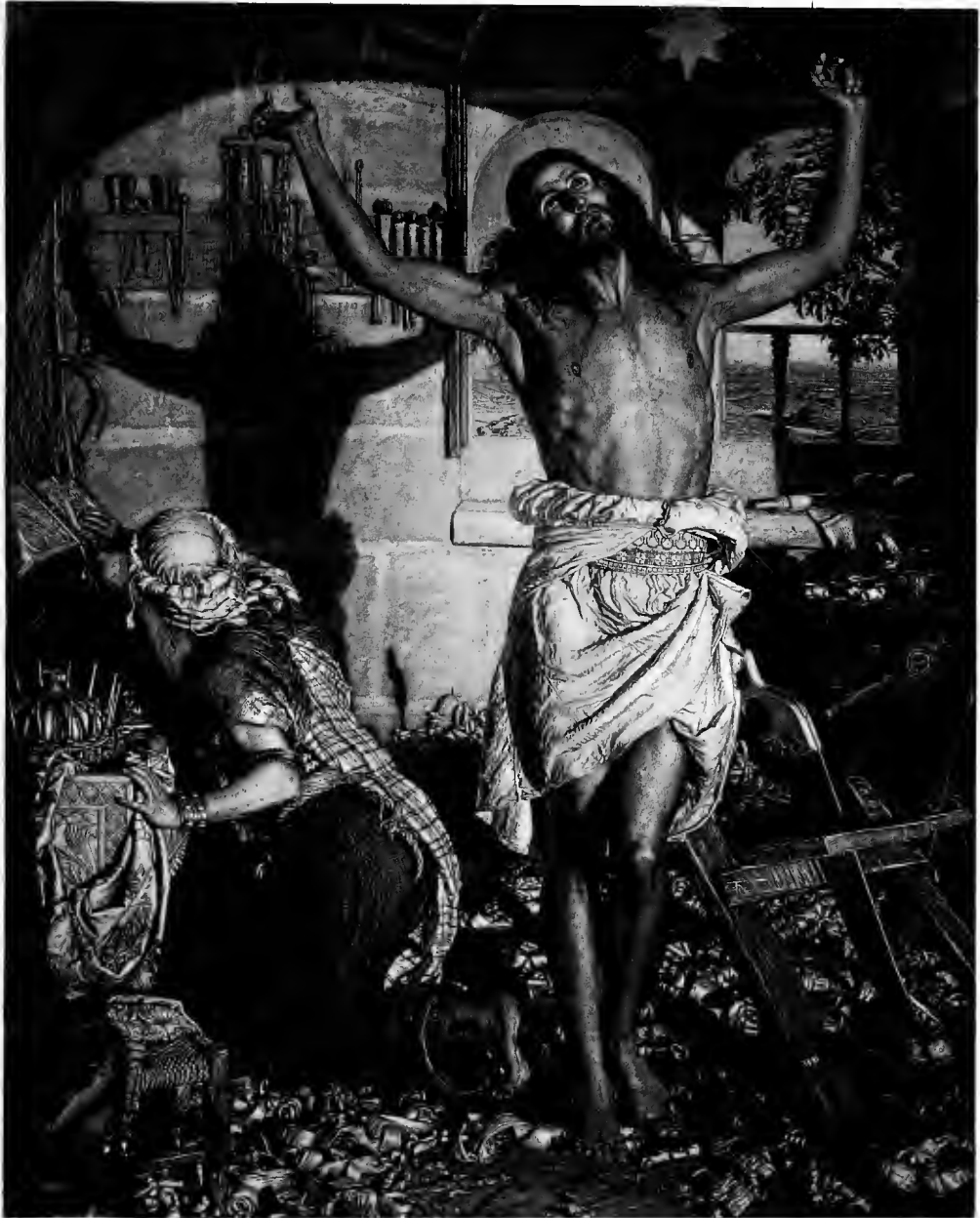
SEYBOLD, **GEORG VON**, born at Schrob-
benhausen, Bavaria, March 20, 1832. Genre painter, pupil of Munich Academy under Kaulbach, and of Couture in Paris. Works: Vedette in the Russian Campaign (1859); Prisoners escorted by Cossacks (1860); Soldier of 17th Century; Hunter of 16th Century. In fresco: a picture in National Museum, Munich.—Müller, 489.

SHADOW OF DEATH, William Holman Hunt, Manchester Art Gallery; canvas. Christ, as the carpenter, engaged in Joseph's workshop, is standing upright, at the close of the day's labour, wearily stretching out his arms, which form the shadow of the cross on the wall behind him—a prevision of the Crucifixion; on the ground, at his feet, Mary, kneeling before a coffer in which are the gifts of the kings, is gazing intently on the ominous shadow. Finished in 1873, after three years' labour. Engraved by F. Stacpoole. *Art Journal* (1874), 15; *Athenæum*, Jan., 1873, 23; Nov. 1873, 702.

SHAKESPEARE AND HIS CONTEMPORARIES, John Faed, Corcoran Gallery, Washington; canvas, H. 4 ft. 5 in. × 5 ft. 7 in. Group of statesmen and authors of the time gathered around Shakespeare, the central figure, in the Mermaid Tavern, Friday Street, London. Engraved by James Faed. Photogravure in *Art Treasures of America*.—*Art Treasures of America*, i. 7; Corcoran Gal. Cat.

SHAPLEIGH, **FRANK HENRY**, born in Boston, Mass., March 7, 1842. Landscape painter, pupil in Paris of Lambinet. Studio in Boston; summer studio in Crawford Notch, White Mountains. Works: Venice, A. F. Hervey, Boston; Yosemite Valley, H. C. Bacon, San Francisco; Mirror Lake, David Dudley Field, New York; The Northern Peaks, T. A. Chapman, Milwaukee; The White Mountains, G. B. Prescott, New York; Fort Marion—St. Augustine, W. G. Warden, Philadelphia; Fort at Matanzas—Florida, H. G. Lapham, New York; Old Mill in Seabrook—N. H., G. H. Wright, Boston.

SHARPLES (Sharpless), **JAMES**, born in England in 1751, died in New York, Feb. 26, 1811. Of a Roman Catholic family, he was educated in France for the priesthood; studied art in London under George Romney (?), married, and sailed for America in 1794 with his wife and three children, but was taken by the French, carried into Brest, and imprisoned several months. On his liberation he again embarked, and reached New York in safety. Travelling in a four-wheeled carriage with one horse he visited the principal cities and towns of the United States to paint the portraits of notable persons, of which he made a large collection. Though he worked some in oils most of these were executed in pastels. A hundred and thirty-four of the latter are preserved in Independence Hall, Philadelphia, but few of his oil pictures are extant. Two portraits of *Washington* and one of Mrs. Washington, painted from life about 1796 and taken soon after to England, have lately been brought to this country for sale. Sharples returned to New York in 1809. His wife and daughter Rolinda were both painters of portraits. Mrs. Sharples exhibited pastels of Gen. Washington and Dr. Priestley (now in the National Portrait Gallery) at the Royal Academy in 1807. She worked at Bath and Bristol, England, and left all her property to found an art institution in the latter city, where she died in March, 1849. Rolinda, who exhibited at the Academy in



SHATTUCK

1820-23 and in 1832, lived at Bristol, where she died, Feb. 10, 1838. Her brother James, who also painted portraits, died in Bristol in 1839. Another brother, Felix, painted and died in North Carolina.—Dunlap; Walter, *Memorials of Washington* (New York, 1887).

SHATTUCK, AARON DRAPER, born in Francestown, N. H., March 9, 1832. Animal painter, pupil in Boston of Alexander Ransom, portrait painter, and of the National Academy in 1852. First brought into prominent notice in 1855 by a study of Grasses and Flowers. Elected A.N.A. in 1856, N.A. in 1861. Studio in New York. Works: *White Mountains in October* (1868); *Sunday Morning in New England* (1873); *Sheep and Cattle in Landscape* (1874), J. H. Sherwood, New York; *Autumn near Stockbridge* (1876); *Granbury Pastures* (1877); *Cows by the Meadow Brook* (1881); *Cattle* (1882); *Landscape with Cattle—Avon, Conn.* (1883); *Peaceful Days, Farm by the Sea* (1884).

SHAW, ANNIE CORNELIA, born at West Troy, N. Y., Sept. 16, 1852. Landscape and animal painter, pupil of H. C. Ford, Chicago. Associate of Chicago Academy of Design, 1873; member, 1876; honorary member of Art Institute, Chicago, 1886. Works: *On the Calumet* (1874), J. H. Dole, Chicago; *Willow Island* (1876), C. L. Hutchinson, ib.; *Keene Valley—N. Y.* (1875), A. A. Munger, ib.; *Ebb Tide on Coast of Maine* (1876), William Butterfield, ib.; *Head of Jersey Bull* (1877), Mrs. Jenny F. Kempton, ib.; *In the Rye Field* (1880), Mrs. Larned, Providence, R. I.; *Road to the Creek* (1880), B. P. Hutchinson, Chicago; *Close of a Summer Day* (1882), Edwin B. Haskell, Boston; *July Day* (1883), J. H. Dole, Chicago; *In the Clearing* (1883), Walter C. Larned, ib.; *Fall Ploughing* (1884), George A. Brackett, Minneapolis, Minn.; *Ashen Days* (1884), Mrs. C. Brown, Chicago; *The Corn-Field* (1884), do. ready to Harvest (1885), Charles E. Gifford, Jr., ib.; *The Russet Year* (1885).

SHEBA, EMBARKATION OF QUEEN OF, *Claude Lorrain*, National Gallery, Lon-

don; canvas, H. 4 ft. 11 in. × 6 ft. 7 in. signed, dated Rome, 1648. The Queen embarking on the occasion of her visit to Solomon. One of Claude's best pictures. Painted in Rome for the Duc de Bouillon, whence called the Bouillon Claude. *Liber Veritatis*, No. 114. From Angerstein Collection. Companion to *Marriage of Isaac and Rebekah*. Engraved in Gallery Angerstein, by Varrall in National Gallery, and in *L'Art*. Replica, painted in 1677, Lord Cathcart.—*Waagen, Treasures*, i. 340; *Cat. Nat. Gal.*; *Pattison, Claude Lorrain*, 228; *Athen.*, 1876.

SHEBA, QUEEN OF, AND SOLOMON, *Paolo Veronese*, Turin Gallery; canvas, H. 11 ft. 3 in. × 17 ft. 10 in. Solomon, seated high on his throne, with two elders on each side beneath him, stoops forward as if to support the Queen of Sheba, who, kneeling and nearly fainting, looks up to him with tears in her eyes; beside her kneels a maid of honour, who looks back to encourage a negro girl carrying presents; a little dog in front barks furiously at an attendant who has set down a golden vase near him. A picture of "inestimable value." Painted for Charles, Duke of Savoy. Engraved by Hollar.—*Ruskin, Mod. Painters*, v. 229; *Ridolfi, Marav.*, ii. 57.

SHEE, Sir MARTIN ARCHER, born in Dublin, Dec. 20, 1769. died at Brighton, Aug. 19, 1850. Pupil of Dublin School of Design, and won some repute in that city as a portrait painter; went to London in 1788 and, through advice of Sir Joshua Reynolds, became a pupil of the Royal Academy in 1790. He gradually won his way and became a successful portrait painter of men, his earliest works being theatrical portraits. He also painted some subject works, but they did not add to his reputation. In 1798 he was elected A.R.A., in 1800 R.A., and in 1830 president



SHEEP

of the Royal Academy, receiving at the same time the honour of knighthood. He was also the author of several literary productions, among them "Alasco," a tragedy (1823), and "Old Court," a novel (1829). Works: Infant Bacchus, Thomas Morton (dramatist), Thomas Lewis (comedian), National Gallery; William IV., Queen Adelaide, Windsor Castle; Queen Victoria, Roy-

a woman is shearing. Painted in 1860; exhibited in Brussels, 1860; Salon, 1861; Bordeaux, 1865; Lille, 1866; Exposition universelle, Paris, 1867. First sketch in Collection of Mlle. Sensier.—Gazette des B. Arts (1860), viii. 96; (1861), xi. 63; Sensier, vie, 216.

SHEEP SHEARING (*Tonte des moutons*), Jean François *Millet*, William Schaus, New York. A farm-yard, with a house, farm buildings, and trees in background, and a man and woman shearing sheep; in foreground, many sheep, some shorn and some unshorn (the latter suspiciously smelling the former), and a man leading out a sheep to be sheared. Painted in 1861. From Collection of M. Faniien.—Sensier, vie, 206.

SHEPHERDS, ADORATION OF, *Correggio*. See *Notte*, La.

By Domenico *Ghirlandajo*, Florence Academy; wood, H. 4 ft. 6 in. × 4 ft. 8 in.; dated 1485. The Child lies on the ground in front of a sarcophagus which serves as a feeding-trough for a cow and a mule; at left, the Virgin kneeling, and Joseph gazing at the procession of the Magi winding round a hill and passing through a triumphal arch; at right, three shepherds, one bearing a lamb. Vasari errs in saying that one of the figures is a portrait of Ghirlandajo. Painted for the Sassetti Chapel in S. Trinità, Florence. Engraved by



Adoration of Shepherds, Anton Raphael Mengs, Madrid Museum.

al Academy, London; Portrait of Picton, National Portrait Gallery.—Art Journal (1849), 12; Redgrave; Cunningham; F. de Conches, 407; Ch. Blanc, *École anglaise*; Sandby, ii. 136.

SHEEP SHEARER (*La tondeuse de moutons*), Jean François *Millet*, Quincy A. Shaw, Boston. Figures three-quarters length, life-size. A peasant man, seated on an overturned basket, holds a sheep which

Perfetti.—Vasari, ed. Mil., iii. 257; C. & C., Italy, ii. 476; Gall. Accad. di Firenze, Pl. 48.

By Anton Raphael *Mengs*, Madrid Museum; wood, H. 8 ft. 6 in. × 6 ft. 3 in. The Virgin, with the Child in her lap, seated in the stable, with an ass and an ox in background; at left, St. Joseph sitting, and behind him the painter himself as a spectator; at right, the shepherds in adoration, one of



Sir M. A. Shea P. R. A. P. M. P.

J. W. M. t. Gouly.

The Dramatist.



T. VERNON. SCULPT.

SIR M. A. SHEE PRA. PINXIT

SHEPHERDS

them followed by a dog; above, a choir of angels. One of Mengs's best works. Collection of Charles III. Engraved by Raphael Morghen.—Réveil, xiii. 928.

By *Murillo*, Hermitage, St. Petersburg; canvas, H. 6 ft. 5 in. × 4 ft. 10 in. On left, Jesus lying naked on a crib, the Virgin, at his feet, holding up the linen that covers him; behind her, St. Joseph standing; in front, a kneeling shepherd near a lamb; beyond him, an old woman, and behind her, on right, two shepherds, one with a staff; above the Child, the heads of an ox and an ass. First manner. From Houghton Gallery; appraised at £600. Engraved by V. Green. Sketch in Hermitage.—Curtis, 165; Houghton Gallery, i. Pl. 24; Hermitage, Cat., 128.

By *Murillo*, Madrid Museum; canvas, H. 6 ft. 1 in. × 7 ft. 6 in. The Virgin, kneeling on left behind the crib, holds the head of Jesus on her right arm, and raises with left the linen that covers him; behind, St. Joseph leaning on his staff; in front, a shepherd kneeling in adoration; two fowls on ground before him; at right, a woman with a basket of eggs, and a man leading a lamb by a rope; in background, ruins of a temple. Second manner. Taken to Paris by French, returned in 1816 and placed in Academy of S. Fernando, whence transferred in 1829 to Museum. Engraved by Huvert; lithographed by P. F. Feillet.—Curtis, 165; Madrazo, 469.

By *Murillo*, Seville Museum; canvas, H. 9 ft. × 6 ft. The Virgin, seated on right, holds the head of the Child, who lies on a box filled with straw; she raises the linen and shows him to the kneeling shepherds; behind them, on left, a young woman with a basket of eggs thrusts a child forward

into the scene; in centre, behind the crib, St. Joseph standing, leaning on his staff; above, two cherubs. Painted about 1676 for Capuchin Church, Seville. Repetition, reversed, Vatican, Rome.—Curtis, 164.

By *Nicolas Poussin*, Munich Gallery; canvas, H. 3 ft. 3 in. × 4 ft. 4 in. The Virgin seated in a stable, in which animals are feeding, holding in her lap the Infant, before whom four shepherds are prostrating themselves; behind the group, St. Joseph, standing. Painted in 1653 for M. de Mauvroy, intendant of finances; passed thence to M. Boisfranc and to the Manheim Gal-



Adoration of Shepherds, Nicolas Poussin, Munich Gallery.

lery, from which it was procured by the King of Bavaria. Engraved by John Pesne; lithographed (1818) by N. Muxel.—Réveil, xiii. 888.

By *Rembrandt*, National Gallery, London; canvas, H. 2 ft. 1 in. × 1 ft. 10 in.; signed, dated 1646. Interior of a stable; at right, the Virgin sitting near Jesus, who is lying in a cradle; on her right, St. Joseph, standing; two shepherds, kneeling, and near them two women and a child, a man with a lantern, a boy with a dog; in background, other figures and cattle. Collection of Mme. Bandeville (1786), 3,000 francs; Collection of M. Tolozan (1801), 10,000 francs;

SHEPHERDS

J. J. Angerstein (1824). Engraved by S. Bernard; H. C. Shenton; Sevier.—Vosmaer, 201, 472; Smith, vii. 23.

By *Tintoretto*, Scuola di S. Rocco, Venice; canvas, H. about 14 ft. × 10 ft. The Virgin with Christ, whom two women are adoring, seated on a kind of hammock floor of rope netting, covered with straw, which divides the picture into two stories; in the lower division, the stable, are a cock, a cow, and a peacock, some shepherds with gifts, and a woman with a basket of eggs. A "tricky picture, hastily painted."—Ruskin, *Stones of Venice*, iii. 334.

By *Velasquez*, National Gallery, London; canvas, H. 7 ft. 7 in. × 5 ft. 6 in. The Virgin, kneeling at left, supports Jesus, who lies on a crib, while Joseph stands beyond, holding a staff; three shepherds kneel before the Child, and an old woman behind them bends forward; on right, a girl, with a basket on her head, enters a door; in foreground lie two sheep. Probably authentic, though genuineness has been doubted. Purchased about 1832 for Louis Philippe from Conde del Águila, Seville, in whose house it had been since it was painted; sold in 1853 to National Gallery for £2,050. Engraved by E. Lingée (outline).—Curtis, 4; Waagen, iii. 347.

Subject treated also by Palma Vecchio, Louvre; Francisco Bassano, Dresden Museum; Jacopo Bassano, Louvre, Paris; Leandro Bassano, Venice Academy; Ghirlandajo, Florence Academy; Adriaan van der Werff, Uffizi, Florence; Titian, Ambrosiana, Milan; Moretto, Berlin Museum; Andrea Schiavone, Vienna Museum; Guido Reni, Liechtenstein Gallery, Vienna; Spagnoletto, Louvre, Paris; Garofalo, Hermitage, St. Petersburg; Domenico Feti, ib.; Palma Vecchio, ib. Josef Anton Rhomberg, Frauenkirche, Munich; Bastien-Lepage (Salon, 1876).

SHEPHERD'S CHIEF MOURNER, Sir Edwin Landseer, South Kensington Museum; canvas, H. 1 ft. 6 in. × 2 ft. A shepherd's coffin, partly covered by a plaid and

a blanket, rests in a rude cottage; on a three-legged stool lie a Bible and a pair of spectacles, and on the floor beside it a bonnet and crook, while by the coffin, with his head resting upon it, sits the old man's faithful dog—his chief mourner. Royal Academy, 1837.

SHEPHERD, LITTLE (Pastor Niño), *Murillo*, Comte Henri de Greffulhe, Paris; H. 1 ft. 10 in. × 1 ft. 4 in. The young Saviour, walking front, with a crook in his left hand, rests the other on one of two sheep on his right; on his left, another sheep running. Presented by Queen Isabella to M. Guizot in recognition of his services in bringing about the marriage of her sister to the Duc de Montpensier. Sold in Paris, 1874, for 120,000 francs.—*Gaz. des B. Arts* (1877), xv. 155; Curtis, 186.

SHIPBUILDER, *Rembrandt*, Buckingham Palace; canvas, H. 3 ft. 10 in. × 8 ft. 6 in.; signed, dated 1633. A shipbuilder, seen to kneel, making a drawing of a ship, is interrupted by his wife, who has entered the room with a letter. One of Rembrandt's most noted pictures. *Gildemeester* sale (1800), 8,050 florins; *Smeth Van Alpen* sale (1810), 16,500 florins. Engraved by Hodges (1802); J. P. Quilley. Etched by De Frey.—*Waagen, Treasures*, ii. 4; Vosmaer, 35, 432; Smith, vii. 68.

SHIPWRECK, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 5 ft. 8 in. × 7 ft. 11 in. The hulk of a large ship, still crowded with human beings, is labouring in a stormy sea; three fishing-boats are endeavouring to approach her bows, where some of the passengers are dropping from the bowsprit into a boat. Painted in 1805 for Sir John Fleming Leicester; exchanged by him for *Sun in the Mist*. Engraved by W. Miller in Turner Gallery.

SHIRLAW, WALTER, born in Paisley, Scotland, Aug. 6, 1838. Genre painter; taken to America in 1840. Pupil in Munich, in 1870–77, of Raab, Wagner, Ramberg, and Lindenschmidt. Exhibited first at National Academy in 1861; elected an A.N.A. in

SHORE

1878; member of Society of American Artists, of which he was the first president; professor in Art Students' League, New York; member of Chicago Academy. Studio in New York.

Works: Eager for the Fray (1861); Toning the Bell (1874); Sheep Shearing—Bavarian Highlands (1876); Good Morning (1878); Gretchen, Burgomaster, Task (1879); Capellmeister, Marble Quarry, Indian Girl, Very Old, Autumn (1880); Tom-Boy (1881); Gossip, Tuning Up (1844); Sorry for the Gorse, Under the Cornstack (1885); Jealousy (1886).—*Am. Art Rev.* (1881), 97, 145; Sheldon, 96.



SHORE, JANE, Joseph Nicolas *Robert-Fleury*, Luxembourg Museum; canvas, H. 6 ft. 8 in. × 5 ft. Condemned as a sorceress and adulteress, she is pursued through the streets of London and insulted by the populace. Salon, 1850.

SHRIMP GIRL, *Hogarth*, National Gallery, London; canvas, H. 2 ft. 1 in. × 1 ft. 8 in. Half-length, face nearly full, with mouth half-open. She wears a white cap with a dark cloth over her head, on which she bears a tray containing shrimps and a small metal measure. Leigh Court sale (1884), 256 guineas.—*Art Journal* (1885), 8.

SHULAMITE, Alexandre *Cabanel*, Miss C. L. Wolfe, New York; canvas, signed, dated 1875. Life-size, sitting on the floor of a highly decorated apartment, with a column and rich stuffs in background. One hand is raised to her head; the other is partly veiling her bosom, from which the gauze has fallen. Photogravure in *Art Treasures of America*, i. 120.

SHUMWAY, HENRY COLTON, born in Middletown, Conn., July 4, 1807, died in New York, May 6, 1884. Portrait and miniature painter, pupil of the National Academy, and one of its earliest members, hav-

ing been elected in 1832. For many years a successful miniature portrait painter in New York and in other American cities, and a regular exhibitor at the Academy. He went to Washington, D. C., in 1838 to paint Henry Clay, and had many other distinguished sitters.

SHURTLEFF, ROSWELL MORSE, born at Rindge, N. H., June 14, 1841. Landscape and animal painter, pupil of the Lowell Institute, Boston, and of the National Academy, New York, where he first exhibited in 1872. Studio in New York. Elected an A.N.A. in 1881. Works: American Panther (1876); Race for Life (1877); The Still-Hunter; On the Alert (1879); Autumn Gold, Pedro (1880); Blue Heron (1881); October Hunting, Under the Beeches (1882); Foot of the Mountain, Ray of Light, In the Wild-Wood (1883); Mt. Porter—Adirondacks, By Still Water (1884); October, Road to the Mill (1885); Song of Summer Woods, Morning in the Forest (1886).—Sheldon, 211.

SIBERECHTS, JAN, born in Antwerp, baptized Jan. 29, 1627, died in London in 1703. Flemish school; landscape painter, admitted to the guild in 1648. Painted many English landscapes for the Duke of Buckingham, who took him to England, where he was employed four years in the decoration of Cliefden House, and afterwards at Newstead and Chatsworth. Was distinguished for his water-colours. Endeavoured successfully to imitate Berchem and Karel du Jardin. Works: Miracle of St. Francis of Assisi (1666), Antwerp Museum; Farm Yard (1660), Brussels Museum; Leasehold Farm, Valenciennes Museum; Landscapes with Figures and Cattle (2, 1663, 1670), Lille Museum; do. (1), Bordeaux Mu-

J. Siberechts. f
1664

seum; do., Liechtenstein Gallery, Vienna; Mother sewing by the Cradle (1671), Copen-

hagen Gallery ; Cattle Pasture, Old Pinakothek, Munich.—Ch. Blanc, *École flamande* ; *Gaz. des B. Arts* (1872), vi. 497 ; *Rooses* (Reber), 412 ; *Van den Branden*, 1064.

SIBYL, the name applied to reputed prophetesses of the mythical period, some of whom are said to have foretold the coming of Christ to the Gentiles. There are ten or more of them, and they are generally named from their habitations ; as, Cimmerian, from the Black Sea ; Cumæan, from Cumæ in Campania ; Delphian, from Delphi ; Erythræan, from Erythræa in Asia Minor ; Hellespontian (sometimes called Trojan), from the Hellespont ; Libyan, from Libya ; Persian, from Persia ; Phrygian, from Phrygia ; Samian, from Samos ; Tiburtine, from Tivoli (Tivoli). They do not appear in art earlier than the fourteenth century.

SIBYL, CUMÆAN, *Domenichino*, Palazzo Borghese, Rome. Wears an immense turban, eyes raised and mouth open. Head and draperies well drawn and coloured. In respect to accessories superior to the repetitions at the Capitol and in the Modena Museum. Engraved by P. Fontana.—*Lavice*, 335, 354 ; *Viardot*, 239.

By *Guido Reni*, Uffizi, Florence ; canvas, half-figure. Eyes raised, and resting her chin on one hand ; she holds in the other a paper, on which is written her prediction of Christ's advent—"Nascetur de Virgine." Other Cumæan Sibyls by Guido are in the Brussels and Vienna Museums, the Palazzo Strozzi, Florence, and the Palazzo Brignole Sale, Genoa.—*Soc. Ed. et Paris*, Pl. 177 ; *Lavice*, 47.

By *Elihu Vedder*, Wellesley College, Wellesley, Mass. She is hurrying along, her garments blown by the wind swinging before her, in the centre of a landscape with a range of mountains resembling the Abruzzi in the distance.

SIBYL, PERSIAN, *Guercino*, Capitol Gallery, Rome ; half-figure. She leans her head on the back of one hand and holds a pen in the other. An open book lies before her. Colour, drapery, and effect of light excellent ;

one of the master's best pictures. Engraved by Ant. Perfetti ; A. Cunego ; J. V. Kauperz ; P. Fontana ; Gio. Berselli.—*Lavice*, 331.

SIBYL, SAMIAN, *Guercino*, Uffizi, Florence ; canvas, H. 3 ft. 7 in. × 2 ft. 11 in. Standing, half-length, with her hands on an open book. She wears a picturesque turban and bands of pearls in her hair. Painted in 1651 for Mattia de' Medici ; bought in 1777 for Gallery. Engraved by Ant. Perfetti ; Levillain ; J. Rivera.—*Molini*, *Gal. di Firenze*, ii. 125 ; *Soc. Ed.*, *Gal. di Firenze*, Pl. 133 ; *Wicar*, i., Part 3 ; *Lavice*, 33.

SIBYL, TIBURTINE, *Garofalo*, Palazzo Pitti, Florence ; wood, H. 2 ft. × 1 ft. 3 in. The Sibyl revealing to the Emperor Augustus the Mystery of the Incarnation. She is standing pointing with one hand to the Virgin and Child, who, with two angels, are seen above ; Augustus is kneeling, with his crown on the earth beside him.

Subject treated also by Paris Bordone, Venice Academy.

SIBYL, ZAMBETHA (Sambetha), *Hans Memling*, Hospital of St. John, Bruges ; wood, H. 1 ft. 3 in. × 10 in. A bust portrait of a Flemish damsel, in the high peaked cap of the close of the 15th century. Supposed to be the portrait of one of the daughters of William Moreel, a patrician of Bruges, whose portrait and that of his wife, now in the Brussels Museum, were painted by Memling in the same year, 1480.—*C. & C.*, *Flemish Painters*, 276 ; *Beffroi*, ii. 182.

SIBYLLA PALMIFERA (Sibyl with the Palm), Dante Gabriel *Rossetti*, George Rae, Birkenhead, England ; canvas, life-size, three-quarter length. Illustrative of Rossetti's sonnet of same title. Seated figure of a virgin, in crimson dress, with green scarf over her hair, holding a palm before the shrine of worship ; beside her burns a lamp, its flame rising toward a rose garland hanging near the sculptured head of a cherub ; on the other side smoke ascends from a thurible in circles towards a death's head, over which is a wreath of poppies ; above, a festoon of olive boughs and a sphinx in

SIBYLS

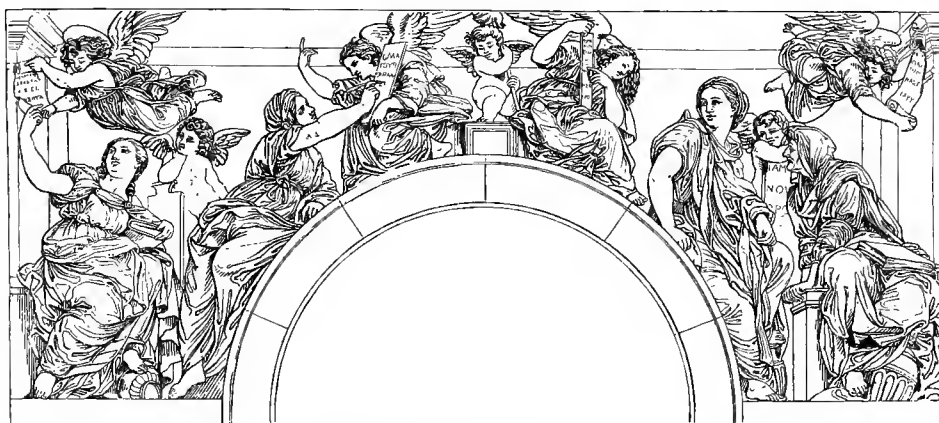
a niche. Painted in 1866; chalk drawing, Alexander Stevenson, Tynemouth.—*Athenæum*, Sept., 1873, 407; Oct., 1875, 444.

SIBYLS, *Michelangelo*, Sistine Chapel, Vatican, Rome; frescos on ceiling. Painted on five of the twelve pendentives, the other seven being filled with as many prophets, viz.: *Zachariah*, *Joel*, *Ezekiel*, *Jeremiah*, *Jonah*, *Daniel*, and *Isaiah*.

1. Erythrean Sibyl, full-length, seated, looking into an open book at right. Behind, two children, one lighting a lamp.

2. Persian Sibyl, full-length, seated, writing in an open book at left. In front of her, two children.

holding up a scroll, half-opened by a flying angel, inscribed "The Resurrection of the Dead;" next the Persian Sibyl, writing on a tablet held by an angel, "He will have the Lot of Death"; on the key-stone, a little angel holding a torch, and another, seated near, points to a tablet in his hand inscribed, "The Heavens surround the Sphere of the Earth"; next, the Phrygian Sibyl, and below her, the Tiburtine Sibyl; between them, a little angel with a tablet inscribed, "I will open and arise," and above them another floating, with an open scroll inscribed, "Another Generation already." Painted by order of Agostino Chigi in 1514; entirely by



Sibyls, Raphael, S. M. della Pace, Rome.

3. Libyan Sibyl, full-length, seated, holding an open volume on a pedestal at her right and looking left at two children seated in front of her.

4. Cumæan Sibyl, full-length, seated front, looking to her right into an open book, behind which are two children.

5. Delphian Sibyl, full-length, seated, looking nearly front. Behind, two children, one looking into an open book.

Engraved by Cherubino Alberti.—*Vasari*, ed. Mil., vii. 182; *Pistolesi*, Vaticano desc., viii. Pl. 98, 105, 112, 123, 129; *Landon*, *Œuvre de Michel-Ange*, Pl. vi., viii., x., xii., xiv.

SIBYLS, *Raphael*, S. M. della Pace, Rome; fresco. At left, the Cumæan Sibyl, seated,

Raphael. Shows wonderful execution. *Vasari* calls it Raphael's masterpiece. This fresco is beneath that of the *Prophets*, and is the picture which Michelangelo was called in to value, estimating each head to be worth a hundred ducats. Restored in 1556-1561 by Fontana and in the present century by Palmaroli. Engraved by a pupil of Marc Antonio; *J. Volpato* (1772); *Ferd. Ruschweyh*; *M. F. Dien* (1838). Original designs in *Abertina Collection*, Vienna, and at *Oxford*.—*Vasari*, ed. Mil., iv. 340; *Passavant*, ii. 138; *Müntz*, 491, 493; *Springer*, 256; *Réveil*, xiv. 967.

SICHEL, **NATHANAEL**, born in Mentz, Jan. 8, 1844. History and portrait painter,

SICIOLANTE

pupil of Berlin Academy under Julius Schrader; won a prize in 1864, and studied in Rome two years, and in Paris one year. Studio in Berlin. Works: Philip the Generous at his Wife's Tomb (1864), Darmstadt Gallery; Joseph interpreting Pharaoh's Dreams (1864); Arrest of Don Carlos by Philip II.; Scene from Life of Mary Stuart; Francesca da Rimini (1876); Cardinal de Guise in Rome.—Müller, 489.

SICIOLANTE. See *Girolamo da Sermoneta*.

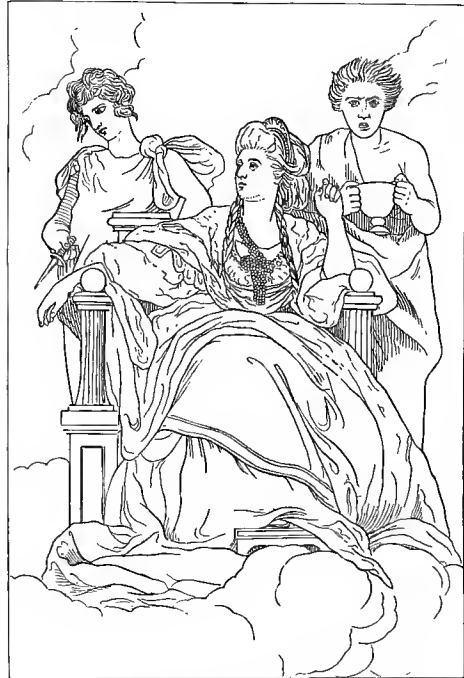
SIDDONS, MRS., portrait, Thomas Gainsborough, National Gallery, London; canvas, H. 4 ft. 1 in. × 3 ft. 3 in. Half-length, seated; in a striped blue and white dress and buff shawl, with black hat and feathers, and holding in her left hand a brown muff. Painted in 1784; purchased in 1862 from Major Mair, husband of the actress's granddaughter.—Cat. Nat. Gal.; Eng. Painters of Georgian Era, 14.

By Sir Thomas Lawrence, National Gallery, London; canvas, H. 8 ft. 2½ in. × by 4 ft. 8½ in. Full-length, turning over with her left hand a leaf of an open volume of "Paradise Lost," on a table beside her. Presented by Mrs. Fitz-Hugh in 1843. Engraved by W. Say (1810).

SIDDONS AS THE TRAGIC MUSE, Sir Joshua Reynolds, Grosvenor House, London; canvas, life-size. The Queen of Tragedy, full-length, sitting upon a throne resting on clouds, apparently brooding over deeds of horror; behind her stand two figures, one with a bowl, the other with a dagger—types of secret and open violence. Painted in 1784; bought by M. de Calonne for 800 guineas; at his sale (1795) passed to W. Smith, M.P., for £700; sold to Watson Taylor for £900, and bought at his sale (1822) by first Marquis of Westminster for 1,760 guineas. Replica at Langley Park, Stowe; another in Dulwich Gallery, painted, according to Northcote, by Score, one of Sir Joshua's journeymen; others in Lord Normanton's gallery and in possession of Mrs. Combe, Edinburgh. Engraved by Hayward

(1787).—Leslie and Taylor, *Life*, ii. 420; *Art Journal* (1860), 358; Waagen, *Art Treasures*, ii. 172.

SIEBERT, ADOLF, born at Halberstadt in 1806, died in Rome in 1832. History painter, pupil of Wach in Berlin, where he won the Academy prize in 1830, and went to Rome. He was a deaf mute. Works: Jupiter and Mercury with Philemon and Baucis (1830); St. Luke painting the Madonna



Siddons as the Tragic Muse, Sir Joshua Reynolds, Grosvenor House, London.

(1831), Schloss Bellevue, Berlin; Dædalus and Icarus; Farewell of Tobias.—Cotta's *Kunstbl.* 1829–34; Raczyński, i. 59; iii. 68.

SIEGERT, AUGUST, born at Neuwied, March 5, 1820, died in Düsseldorf, Oct. 13, 1883. Genre painter, pupil of Düsseldorf Academy under Hildebrandt and Schadow in 1835–46. Visited Antwerp, Paris, Holland, and Munich; settled in Düsseldorf in 1851, where he became teacher at the Academy, and in 1872 professor. Medal in Vienna. Member of Amsterdam Academy. Works: Luther at Assembly of Worms

SIEGUMFELDT

(1844); David and Abishai in Saul's Tent (1845); Emperor Maximilian and Albrecht Dürer (1848); The Welcome (1851); Trumpeter's Children (1851); Holiday (1852); Reading the Bible, David finding Saul asleep, Provinzial Museum, Hanover; Sunday Morning, Museum Fodor, Amsterdam; Poor Family fed in Rich House; Soldiers playing Dice; Children in Studio, Stettin Museum; Convent Gate; Patrician Interior; Meal-Time; Welcome Pause (1866); Service of Love (1870), Hamburg Gallery; Fruit Painter (1876), Düsseldorf Gallery; Birth Day; Forest House; Good Treatment—Bad Payment (1883).—Kunst-Chronik, xix. 24; W. Müller, Düsseldorf K., 160; Wiegmann, 225; Zeitsch. f. b. K., vi. 149.

SIEGUMFELDT, HERMAN CARL, born near Esrom in North Zealand, Sept. 18, 1833. Portrait and genre painter, pupil of Copenhagen Academy in 1844, and afterwards of Simonsen; won the small silver medal in 1850, a money prize in 1856, and the travelling prize in 1859; broke his arm in Sweden in 1860, which seriously crippled him; visited in 1863 Brussels, Paris, and Rome. Works: Apple Woman, School Girl with Books (1856); Fishermen from North Zealand, Fishermen on the Strand at Evening (1857); Husbandmen from the Heaths, From the Country (1860); Sad Tale from the Sea (1862); Woman and Children (1865); Roman Peasants in Church (1866); many portraits (1878–84). He is a portrait painter of high rank.—Sigurd Müller, 317; Weilbach, 633.

SIEMIRADZKI, HENDRIK, born in government of Grodno, Nov. 15, 1843. History painter, pupil of St. Petersburg Academy and of Piloty in Munich. Visited France and Germany in 1870, and settled in Rome in 1872. Medals: Vienna, 1873; Philadelphia, 1876; of honour, Paris, 1878; Berlin, 1879; Melbourne, 1882; L. of Honour, 1878. Member of St. Petersburg, Berlin, Stockholm, and Rome Academies. Works: Alexander's Confidence in Philip (1870); Figure Painting after Poem by Tolstoi (1871); Ro-

man Orgies (1872); Christ and the Sinner (1873); Nero's Torches (1876); Sword Dance; Woman or Cup (1879); Shipwrecked Man Begging; Pirate's Cave (1881); Nubian Fortune-Teller (1882); Cremation of Russian Captain in 10th Century (1883), Moscow Museum; Summer Night in Pompeii (1884); Nero by the Body of a Christian Martyr, Christ with Martha and Mary (1885); frescos in Church of Our Saviour, Moscow.—Müller, 490; Kunst-Chronik, xvii. 401; xix. 352, 382; Kunst f. Alle, i. 150.

SIENA, GUIDO DA. See *Guido*.

SIENA, MATTEO DA. See *Matteo di Giovanni*.

SIGALON, XAVIER, born at Uzès (Gard), in 1788 (1790?), died in Rome, Aug. 18, 1837. French

school; genre painter, pupil of Monrose at Nîmes, later of Souchon and Guérin in Paris. Sent to Rome, when M. Thiers was minister,



to copy Michelangelo's Last Judgment, now in the École des Beaux Arts, which cost three and a half years' labour, for which he received 58,000 francs, an indemnity of 20,000 francs, and a travelling pension of 3,000 francs. Returned to copy other works in Sistine Chapel, and died of cholera. Medal, 1824; L. of Honour, 1831. Works: Death of St. Louis (1815), Baptism of Christ, Cathedral of Nîmes; Holy Ghost descending upon the Apostles (1817), Church of Aigues-Mortes; Young Courtesan (1821), Louvre; Locusta experimenting with Poisons (1824), Portrait of Louis Philippe,

.x. Sigalon 1821

Nîmes Museum; Athalie having all the Children of the Blood Royal killed (1827),

SIGISMONDA

Nantes Museum ; Vision of St. Jerome (1829), Louvre ; Christ on the Cross (1829), Church at Issingeaux ; Anacreon (1833).—Ch. Blanc, *École française* ; *Éloge historique de X. S.* (1848) ; Bellier, ii. 502.

SIGISMONDA, William *Hogarth*, National Gallery, London ; canvas, H. 3 ft. 3 in. × 4 ft. 1½ in. Mourning over the heart of Guiscardo. Sigismonda or Ghismonda, daughter of Tancred, Prince of Salerno, loved and secretly married Guiscardo, a poor but noble page. Tancred, having discovered the union, caused Guiscardo to be strangled and sent his heart in a golden cup to Sigismonda, who escaped from life by a poisoned draft which she had prepared in expectation of her husband's doom. Painted in 1759 for Sir Richard Grosvenor, who declined it ; sold at Mrs. Hogarth's sale for 56 guineas ; sold in 1807 for 400 guineas ; bequeathed in 1879 by J. H. Anderson. Engraved (1792) by B. Smith.

SIGMUND III., King of Poland, born in Stockholm, June 20, 1566, died in Warsaw, April 30, 1632. History painter. One of his pictures was taken for a Tintoretto. Works : Allegory of Foundation of Jesuit Convent, Schleissheim Gallery ; Mater Dolorosa, Augsburg Gallery.

SIGNOL, ÉMILE, born in Paris, March 11 (May 8, Bellier), 1804. History, genre, and portrait painter, pupil of Blondel and Gros ; won the 2d grand prix de Rome in 1829, and the grand prix in 1830. Medals : 2d class, 1834 ; 1st class, 1835 ; L. of Honour, 1841 ; Officer, 1865 ; Member of Institute, 1860. Works : Joseph telling his Dream to his Brothers (1824) ; Meleager taking up Arms (1830) ; Death of Virginia, Roman Peasants (1833) ; Noah cursing his Son (1834), Aix Museum ; Christ at the Tomb (1835), Comtesse Potowska ; Christian Religion coming to the Aid of the Afflicted (1837) ; Louis XV. consecrated in Rheims (1838), Versailles Museum ; Preaching the Second Crusade (1839), *ib.* ; *Woman taken in Adultery* (1840), Luxembourg Museum ; *Magdalen, Mystic Virgin* (1842) ;

Portrait of Louis VII. (1842), Versailles Museum ; *do. of Godfrey de Bouillon* (1844), *ib.* ; *do. of Saint Louis* (1844), *ib.* ; *Capture of Jerusalem in 1099* (1848), *ib.* ; *Bride of Lammermoor, Fairy and Peri* (1850) ; *Legislators under Evangelical Inspiration* (1853), Palais du Sénat ; *Descent from the Cross* (1853) ; *Pietà, Magdalen* (1855) ; *Crusaders passing the Bosphorus* (1855), *Capture of Jerusalem* (1855), Versailles Museum ; *Holy Family* (1859) ; *Wise and Foolish Virgins* (1863) ; *Punishment of a Vestal* (1863), Arras Museum ; *Rhadamistus and Zenobia* (1863) ; *Soldier of Marathon, Exposure of Moses, Joseph sold by his Brethren* (1878) ; *Crusaders coming in Sight of Jerusalem in First Crusade* (1880), Versailles Museum ; *Tancred on the Mount of Olives* (1880), *ib.* ; *Portraits of Dagobert I., Clovis II., Childéric II., Thierry I., Dagobert II., Thierry II., Childéric III.*, *ib.* He has also executed works for churches : *Death of the Magdalen* (1838), Madeleine ; *Decorations in St. Joseph's Chapel, Saint-Severin* (1845) ; *do. in Chapelle des Catéchismes, Saint-Eustache* (1851) ; *do. in Saint-Eustache* (1856) ; *do. in Saint-Augustin* (1862) ; *Betrayal of Jesus and Crucifixion, Resurrection and Ascension* (1876), Saint-Sulpice.—Bellier, ii. 502 ; Vapereau ; Larousse.

SIGNORELLI, LUCA D' EGIDIO DI VENTURA DE', born in Cortona in 1441, died there in 1523. Tuscan school ; pupil in Arezzo of his uncle, Lazzaro Vasari, and of Pietro della Francesca, with whom he remained until 1460. The evident



influence of Antonio Pollajuolo and Andrea Verrocchio upon Signorelli makes it probable that he spent a portion of his time at Florence before 1472, and from 1474 to 1476—years of which no record is preserved—in



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association with these masters. According to Vasari, his first work (1472) was the decoration of the chapel of S. Barbara, in S. Lorenzo at Arezzo, no longer extant. The first certain notice of him is at Città di Castello, in November, 1474, as occupied in painting the now destroyed colossal figures of SS. Jerome and Paul on the exterior of the tower of the City Hall. Of the next four years we know nothing. Vasari tells us that he painted at Siena, and after finishing a work at S. Agostino went to Florence to study dead and living masters, and was employed by Lorenzo de' Medici; but the altarpiece at S. Agostino was not painted until 1498, six years after Lorenzo's death. During an earlier visit to Florence, he perhaps painted the School of *Pan* for Lorenzo, now in the possession of the Marchese Corsi. His first great works still extant are supposed to be the frescos in the S. Casa at Loreto, which betray Florentine influence and the assistance of Don Bartolommeo della Gatta, whom Signorelli probably knew at Arezzo in 1472, and by whom he was called to Loreto between 1476 and 1479. Here Signorelli reveals his identity in the Apostles, Church Fathers, and Evangelists, the Conversion of St. Paul, and the Unbelieving Thomas. About the beginning of September, 1479, he returned to Cortona, where he was elected one of the priors in the following February. The date of Signorelli's fresco of the History of *Moses*, in the Sistine Chapel, is unknown; but as he was commissioned to paint it by Sixtus IV., who died in 1484, it must have been executed before that year. To this time also belongs an altarpiece of the Virgin and Saints, painted for the Vannucci Chapel, in the Cathedral at Perugia. In the year 1491 he painted an Annunciation for the Chapel of S. Carlo, in the Cathedral at Volterra, and a picture of the Madonna and Saints, now in the Public Gallery of that city. Being highly esteemed as an artist at Florence, Signorelli was made a member of the committee of artists appointed in 1491 to sit in judg-

ment on designs sent in for the construction of the façade of the Cathedral. In 1493 and 1494 he painted an Adoration of the Magi and a Nativity for the Church of S. Agostino at Città di Castello, where his Martyrdom of St. Sebastian, of the year 1496, is to be seen in the Church of S. Domenico. To the latter year also belong the Descent of the Holy Ghost and the Crucifixion, painted for a standard, but now divided in the Church of S. Spirito at Urbino. In 1497 Signorelli began to paint eight frescos from the life of St. Benedict, in the cloister of the Convent of Monte Riveto Maggiore, near Siena, still extant, though much injured. In 1498 he completed an altarpiece for the Bicchi Chapel, in S. Agostino at Siena, the wings of which, decorated with figures of saints, are in the Museum at Berlin. He was at Siena later, in 1506 and 1509, but whether his frescos in the Palazzo Petrucci were painted then, or at an earlier period, is uncertain. They represent the Calumny of Apelles, a Bacchanal, the Chaining and Triumph of Love, Coriolanus, the Flight of Æneas and Penelope. Called to Orvieto to complete the frescos of the Cappella di San Brizio begun by Fra Angelico, Signorelli employed the greater part of the years 1500 and 1501 in painting his celebrated *Last Judgment* cycle, upon which he was more or less occupied up to the year 1504. To 1502 belongs the great altarpiece of the Virgin and Apostles with the Dead Christ, in the choir of the Cathedral at Cortona. The altarpiece in S. Medardo at Ancevia, near Fabriano, was painted in 1507. In 1513 Signorelli was sent to Rome with a deputation from Cortona to congratulate Leo X. on his elevation to the papacy, and it was at this time that he visited and borrowed money from Michelangelo, as recorded in the great artist's well-known letter to the Capitano di Cortona. This was Signorelli's last visit to Rome. The remainder of his life was spent at Cortona, or in its neighbourhood. In 1514 he painted the Madonna which still adorns the altar of S. Vin-

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cenzo in the Church of S. Domenico at Cortona, and in 1517 the Crucifixion, in the Church of the Fraternity of the Holy Cross at La Trattata. Two years later he was commissioned to paint a picture for the high altar of the confraternity of S. Girolamo Arezzo, now in the Church of the Nuns of S. Spirito, which, when finished, was brought there from Cortona (says Vasari) on men's shoulders. Signorelli visited Arezzo in 1520, to place the picture; and Vasari, then eight years old, saw him and spoke with him, as he relates. After his return to Cortona,

the Cathedral, Cortona; Communion of the Apostles (1512), *ib.*; Altarpiece, Città di Castello; High Altar, Compagnia di S. Niccolò, Cortona; Conception of the Virgin, Church of the Gesù, *ib.*; Virgin and Saints, Church of S. Cecilia, Città di Castello; *do.*, Academy, Florence; A Predella, *ib.*; Male Portrait, Torrigiani Gallery, Florence; Adoration of the Magi, Predella, Virgin Reading, Louvre, Paris; Pietà, Keir, Scotland; Nativity, Leuchtenberg Gallery, St. Petersburg.—R. Vischer, Luca Signorelli (Leipzig, 1879); C. & C., Italy, iii. 1; Vasari, ed. Mil., iii. 683; *Gaz. des B. Arts* (1875), xi. 105.



Triumph of Silenus, Rubens, National Gallery, London.

SILENCE DU CARRACHE. See *Jesus, Sleep of.*

SILENCE DE LA SAINTE VIERGE. See *Madonna with Diadem.*

SILENUS AND SATYRS, *Rubens*, Hermitage, St. Petersburg; wood, H. 2 ft. 11 in. × 3 ft. 6 in. Silenus, drunk, with a jug in his hand, is supported on one side by a female satyr, and on the other by a negress; in front, two female satyrs lying on the ground, one of whom is

where he was repeatedly elected to the magistracy, Signorelli painted a Virgin and Saints for the Collegiata at Fojano (1523), and in the next year commenced his last work, never finished, in the so-called Palazzone—a building erected by the Cardinal of Cortona about a half mile from the city. The fresco which represents the Baptism of Christ is still extant, though much over-painted. Works: Flagellation, Brera, Milan; Madonna and Two Prophets, Holy Family, Uffizi, Florence; Virgin, Palazzo Pitti, *ib.*; Holy Family, Dresden Gallery; *do.*, Palazzo Corsini, Florence; Circumcision, National Gallery, London; Dead Christ bewailed by the Marys and Apostles, choir of

suckling two young satyrs. Formerly in Houghton Collection. Engraved by Soutman; Earlom; Panneels.—Smith, ii. 158; ix. 303.

By *Rubens*, Munich Gallery; wood, 6 ft. 6 in. square. Twelve figures, besides two goats and a tiger. Silenus, supported on left by a negro and on right by a satyr, near whom is an old woman carrying a jug; a faun, playing a pipe, precedes, and a young bacchante, an old woman, and two fauns follow him; in foreground, right, a female satyr, seated, suckles her twins. Engraved by Bolswert; Panneels; Van Orley. Similar subject, Berlin Museum and Cassel Gallery.—Smith, ii. 63; ix. 264.

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SILENUS, TRIUMPH OF, *Rubens*, Blenheim Palace; canvas, H. 7 ft. 8 in. × 9 ft. 6 in. Silenus, staggering between a negro and a satyr, with three boys with fruit and a tiger at his feet, is preceded by a faun playing a pipe, and followed by two nymphs, a young satyr, and a nude boy; background, a woody landscape. Engraved by Hodges. Sketch in Louvre.—*Waagen, Treasures*, iii. 131; *Smith*, ii. 244.

By *Rubens*, National Gallery, London; canvas, H. 4 ft. 6 in. × 6 ft. 5½ in. The drunken demi-god is led along, supported and accompanied by satyrs, fauns, nymphs, and children bearing grapes. Nine life-size figures, three-quarters length. In *Rubens's* possession till his death; in 1640–42 to Cardinal Richelieu; then to Regent Duc d'Orléans; afterwards in Collection of M. De Tartre, Collection of Lucien Bonaparte (1816); Collection of Chevalier Bonnemaïson (1827); purchased by Sir R. Peel, £1,100; to National Gallery in 1871. Engraved by N. Delaunay.—*Cat. Nat. Gal; Art Journal* (1871), 121; *Smith*, ii. 161; ix. 305; *Klass. der Malerei*, Pl. 3; *Réveil*, i. 8.

SILLAX, painter, of Rhegium, about 500 B.C. He decorated the Stoa at Phlius with paintings.—*Sillig*, 419.

SILLO, ADAM, born at Amsterdam in 1670, died there in or after 1760. Dutch school; marine painter, pupil of Theodorus van Pee, having first been a ship builder and sea captain. His naval battles and storms were especially prized by Peter the Great. Works: *Calm Sea with Vessels, Hermitage, St. Petersburg; Agitated Sea with do., Liechtenstein Gallery, Vienna.*—*Immerzeel*, iii. 88; *Kramm*, v. 1520.

SILVA, FRANCIS A., born in New York in 1835, died there, March 31, 1886. Marine painter, self-taught. After serving through the Civil War he settled in 1866 in New York, where he exhibited first at the National Academy in 1867. Works: *Sunrise in Boston Harbour; Gray Day at Cape Ann; Bass Rocks; Sunset on the Coast; Moonrise—Hudson River; Twilight Hour; Hud-*

son River; Yacht Magic; Moonlight on the Chesapeake; On the Hudson, Dr. Judson, St. Petersburg; Moonrise, E. Van Rensselaer, New York; New London Light, Courtland Palmer, ib.; Along the Jersey Coast, T. B. Clarke, ib.; September Day on the Coast (1879); Old Town by the Sea (1880); Midsummer Twilight (1881); Old Connecticut Port (1882); By the Sea-Side (1883); Monmouth Beach—New Jersey (1884); Passing Showers, Midsummer Twilight (1885); Sunrise, Near Atlantic City (1886).

SILVEIRA, BENTO COELHO DA, flourished in the second half of the 17th century, died in 1708. Portuguese school; history painter of great renown in Portugal. His principal work, a *Judith and Holofernes*, was compared to the works of Van Dyck; others are to be seen in the Sacristy da Penha, in S. Jorge, S. Bento, Madre de Deo, the Franciscans, etc., Lisbon. His last work was the *Finding of the Cross (1702)*, Sacristy of S. Pedro.—*Nagler*, xvi. 407.

SILVESTRE, LOUIS DE, born in Paris, June 23, 1675, died there, April 12, 1760. History and portrait painter, brother of Louis Silvestre, the elder (1669–1740), painter, son of Israel Silvestre (1621–1691), engraver to the king, and grandson of Gilles Silvestre (born 1590), painter, who was of a Scottish family named Silvester, settled in Lorraine since the beginning of the 16th century. Louis was the pupil of his father, of Charles Le Brun, and of Bon Boullongne. He became a member of the Academy in 1702, adjunct professor in 1704, and professor in 1706. In 1716 he was called to the court of Saxony by Augustus II., who made him his first painter; in 1726 he became director of the Dresden Academy, and in 1742 he was ennobled by Augustus III. of Poland. Having returned to France, he was chosen rector of the French Academy in 1748 and director in 1752. Works: *Formation of Man by Prometheus, Minerva giving life to Man, Montpellier Museum; Interview of Empress Amélie with Augustus*

III. of Poland and his Family, Hercules pursuing Nessus (1732), Augustus the Strong and Frederick William I., Portraits of Augustus II. and Augustus III. of Poland, of the latter's Consort, and of Louis XV. of France, Dresden Gallery; Augustus III. as Electoral Prince, Leipsic Museum; Louis XIV. receiving at Fontainebleau the Elector of Saxony, Last Supper, Portraits of Frederick Augustus II. of Poland, Marie Joseph of Austria—Queen of Poland, and the Duchesse de Berry, Versailles Museum; Fall of Phaëton, Schwerin Gallery; St. Peter healing the Sick, Hermitage, St. Petersburg.—Mariette, *Abecedario*, v. 217; Bellier, ii. 504; *Jal*, 1133.

SIMBRECHT (Zimbrecht), MATTHIAS, born in Munich, early part of 17th century, died in Prague in 1680. German school; imitated the style of Raphael, whom he studied in Italy. His colouring is warm and powerful. Works: Altarpiece, and S. Rosalia, St. Stephen's Church; Joachim and Anna, and Visitation, Gallery of the Estates, Prague.—Kugler (Crowe), ii. 527.

SIMEON-FORT. See *Fort*.

SIMEON IN THE TEMPLE. See *Presentation*.

SIMMLER, FRIEDRICH, born at Hanau, May 4, 1801, died at Aschaffenburg, Nov. 2, 1872. Animal, landscape, and portrait painter, pupil of Munich Academy under Langer and W. Kobell, much influenced by Wageubaur, then pupil of Vienna Academy (1824); returned home and went again to Vienna in 1826; painted portraits and went to Italy in 1827, and after his return painted portraits in Hanover; then took up almost exclusively animal painting (1829–30) at Munich, and from 1832 at Düsseldorf, whence he returned to Geisenheim in 1835; moved to Aschaffenburg in 1862; often painted animals in the landscapes of Böcking, Grichen, and Schulten, while Achenbach and Scheuren supplied the landscape for his cattle-pieces. Works: Midday Rest in Pasture (1830), Königsberg Museum; Noonday Rest on Lake Starnberg (1833);

Wild Bull (1835), National Gallery, Berlin; Bull and Sheep (1834), Raczynski Gallery. *ib.*; Great Dutch Landscape; Bull with Two Cows (1835), Potsdam Art Union; Sheep and Goats, Provinzial Museum, Hanover; Bull with Cows Drinking (1835), Stettin Art Union; Animal-Piece, Wiesbaden Gallery; Cows at Pasture in Approaching Storm (1835). His son, Wilhelm (born at Geisenheim, Sept. 6, 1840), genre painter, pupil of Düsseldorf Academy, has made a good reputation with attractive scenes from huntsmen's life. Works: Sunday Hunters (1862); On the Way Home (1868); Going to Hunt (1869); Dead Poacher and his Children; Game's Crossing-Place (1880).—Andresen, i. 131; Jordan (1885), ii. 218; *Kunst-Chronik*, viii. 90; *Land und Meer* (1873), ii. 752.

SIMMLER, JOSEF, born at Warsaw, March 14, 1823, died there, March 1, 1868. History and portrait painter, pupil of Dresden Academy, and of Bendemann, then in Munich of Genelli, and in Paris of Paul Delaroche; on his return to his native land in 1848 he at once came into prominence, but soon left for Italy, where he studied especially Raphael in Rome, and Fra Angelico in Florence. After his return he painted many stirring scenes from the history of Poland, which increased his reputation. Honorary member of St. Petersburg Academy, 1866. Works: Maria Immaculata; The Three Marys; Stoning of St. Matthew; Martyrdom of St. Josaphat; David Singing Psalms; Entombment; Christ on the Cross; Wedding of Cupid and Psyche (ceiling in a palace at Warsaw); Painting, Sculpture, and Architecture; Death of Queen Barbara; Education of King Sigismund; Captivity of John of Finland and his Wife; Oath of Queen Hedwig.—*L'Art* (1883), i. 101.

SIMMONS, EDWARD EMERSON, born at Concord, Mass.; contemporary. Genre painter, pupil in Paris of Jules Lefebvre and of Boulanger. Honourable mention, Paris Salon, 1883; prize of \$2,000, 2d Prize Fund Exhibition, New York, 1886. Works:

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Study at Concarneau (1882); The Winnowers, Corner of the Market (1883); Bout de la cour, Summer (1884); Mother and Child, Number Two, Low Tide (1885); Number Two, Mother and Child, Number Three, Un déjeuner—Spain (1886).

SIMON, FRIEDRICH, born at Heidelberg in 1809. Genre painter, pupil of Munich Academy, and also studied after the masterpieces in the Pinakothek; cultivated very successfully comical genre, and was particularly effective in his popular scenes by lamp or candle light. Many of them are in private collections in Munich. Works: Shoemaker's Apprentice in financial Embarrassment (1837); Vegetable Vender with Multiplication Table (1838); Two Poachers (1839); Girl at the Window, Miser by Candle-light, Old Man with Dog performing (1840); Return from Christmas Market; Girl feeding Cat; Poet in the Garret; Peasant Girl expecting her Lover (1841); Host examining Glass; Night Watchman and Drunken Man (1842); Journeyman Travelling; Poacher in Alpine Hut (1843); Music Lesson (1844); Priest on his Way to a Dying Man (by torchlight); Poet trying to chase Cats from the Roof (1845); Apprentice with Journeyman's Bundle before Mirror (1851).

SIMONE DI MARTINO (Martini) born in 1285 (?), died at Avignon, July, 1344. Sienese school; son of one Martino and brother-in-law to Lippo Memmi, whence Vasari's error in calling him Simone Memmi. Sometimes called also Simone da Siena. Vasari probably errs in making him the pupil of Giotto, he being obviously a follower of the purely Sienese manner improved by Duccio. This is clear from the earliest of his frescos in the Sala del Consiglio of the Palazzo Pubblico, Siena, dated 1315. In 1320 he painted for S. Caterina of Pisa an altarpiece in seven compartments, now dismembered, six of the panels being in the Seminario Vescovile of old S. Caterina, and the seventh in the Academy. This picture is in Simone's best manner, the tones being

both powerful and clear, yet it shows how imperfectly he could express the idea of relief. Another altarpiece, dated 1320, painted for S. Domenico of Orvieto, is now in the Fabbriciera of the Duomo, where is also another equally fine Madonna of the same period. In Assisi Simone decorated the whole Chapel of St. Martin with frescos from the legend of that saint. In 1328 he painted in the Sala del Consiglio in the Palazzo Pubblico, Siena, a fresco representing Guidoriccio Fogliani de' Ricci on horseback, and in 1333, with the aid of Lippo Memmi, completed the Annunciation now in the Uffizi, Florence. There is nothing to confirm the assertion of Vasari that Simone painted in Rome and in Florence, and the frescos in the Campo Santo ascribed to him are obviously by another hand. In 1338–39 Simone went to Avignon, where he met Petrarch, who immortalized him in two of his sonnets (xlix. and l. or lvi. and lvii.), and Laura, whose portrait he painted. This picture is now lost. Simone adorned the portico of the Cathedral at Avignon with frescos, and the Hall of the Consistory and two chapels in the Papal Palace, but most of his work is nearly obliterated. A Christ among the Doctors, painted at Avignon and dated 1342, is in the Royal Institution, Liverpool. An altarpiece, once dismembered and placed in different churches, is now in the Pisa Gallery. The works of his son Donato, who accompanied him to France, have perished.—Vasari, ed. Le Mon., ii. 86, 91; ed. Mil., i. 545; C. & C., Italy, ii. 60; Burckhardt, 95, 97, 498, 514; W. & W., i. 463; Dohme, 2i.; Sienesische Malerschule; Lübke, Gesch. ital. Mal., i. 169; Kunst-Chronik, xix. 219; Zeitsch. f. b. K., x. 65.

SIMONE DA PESARO. See *Cantarini*, Simone.

SIMONE DA SIENA. See *Simone di Martino*.

SIMONETTA, LA BELLA, Sandro Botticelli, Palazzo Pitti, Florence; canvas, H. 2 ft. × 1 ft. 4 in. Profile, in a cap and simple attire. Portrait of Simonetta de' Vespucci,

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called by Vasari the mistress of Giuliano de' Medici; but it is uncertain whether this be the portrait of La Simonetta or of another mistress of humbler origin who became the mother of Clement VII. It has been engraved by Calamatta. Another portrait, formerly in the Reiset Collection, Paris, but now said to be in possession of the Duc d'Aumale, Chantilly, inscribed "Simonetta Januensis Vespuccia," is more probably the true Simonetta. A striped scarf is loosely draped around her nude shoulders, her hair is braided with pearls, and a serpent-shaped jewel glitters on her neck. This picture is ascribed by some to Antonio Pollajuolo. A third, by Botticelli, belonging to Colonel Sterling, London, was in the Royal Academy's winter exhibition, 1886. She wears a brown robe thickly sown with pearls, a many-coloured scarf, and a head-dress decorated with pearls and a plume. A fourth, ascribed to Piero della Francesca, was sold in London, 1886, in the collection of William Graham.—Vasari, ed. Mil., iii. 332; C. & C., Italy, ii. 424, 428; Gal. du Pal. Pitti, i. Pl. 11; Mag. of Art (1886), ix. 466.

SIMONETTI, ATTILIO, Cavaliere, born in Rome; contemporary. Genre painter, pupil of Fortuny. Professor in Naples. Works: First Fable (1875); After the Ball (1876); Via Giuseppe Mancinelli in Palazzo (1878); Proclamation before the Pantheon, E. B. Warren, Philadelphia (Johnston sale, 1876, \$2,725).—Müller, 492.

SIMONIDES, Greek painter, date unknown. Pliny says (xxxv. 40 [141]), that he painted an Agatharcus and a Mnemosyne.

SIMONSEN, NIELS, born in Copenhagen, Dec. 10, 1807, died there, Dec. 12, 1885. History painter, pupil of Copenhagen Academy, where he first took up painting, then sculpture, and, on failing to obtain the large gold medal, returned to painting. Studied in Munich in 1833; visited Tyrol and Italy, and in 1839 Algiers; settled in Copenhagen in 1845; took part in the Schleswig wars of 1848 and 1864; travelled in Sweden in 1857, and visited

Rome in 1870. Professor at Copenhagen Academy in 1854. Member of Munich, Copenhagen, and Stockholm Academies. Dannebrog Order, 1852. Works: Miser; Corsairs resting after Combat; Captured Pirates; Death of an African Chief; Tordenskjold fighting a Swedish Frigate; Bivouac after Battle of Schleswig (1849), Copenhagen Gallery; Battle of Fredericia; Storming of Frederikstad; Battle of Idsted; Swedish Betrothal (1862), Copenhagen Gallery; Scenes in the Trenches of Dybbøl; Battle of Sand-



Simplicity, Sir Joshua Reynolds, E. F. Watson, England.

elmark; Naval Fight between Turks and Greeks, Carlsruhe Gallery; Caravan overtaken by Storm (1855), Christiania Gallery; Sailor Smoking seated on a Cannon, New Pinakothek, Munich.—Weilbach, 634.

SIMPLICITY, Sir Joshua Reynolds, E. F. Watson, England. Portrait, half-length, of Sir Joshua's grand-niece, Offy Gwatkin. Seated under a tree, with her hands in her lap full of wild flowers. One of the most charming of Reynolds's child pictures.—Pulling, Reynolds, 88; Stephens, English Children, by Sir J. R.

SIMPSON

SIMPSON, JOHN, born in London in 1782, died there in 1847. Portrait painter, pupil of Royal Academy, where he exhibited in 1807. Was assistant, for many years, to Sir Thomas Lawrence. In 1834 he went to Lisbon, where he was appointed painter to the Queen of Portugal. He painted portraits of William IV. and of other distinguished persons. His son Philip was a portrait and subject painter.—Redgrave.

SIMUS, second-rate painter, date and place unknown. Among his works were a Youth Reposing, a Fuller's Shop, and a Nemesis.—Pliny, xxxv. 40 [143]; Sillig, 421.

SINCERITY, Carlo *Dolci*, Vienna Museum; canvas, H. 3 ft. 2 in. × 2 ft. 8 in. Three-fourths length, crowned with a lily, emblem of purity, and bearing in right hand a golden heart, from which rays of light proceed.—Gal. de Vienne, i. Pl. 59.

SINDING, OTTO, born at Kongsberg, Norway, in 1842. Landscape and marine painter, pupil in Christiania of Eckersberg, then in Carlsruhe of Gude and of Riefstahl, and in 1872–76 at Munich of Piloty; returned to Norway, visited Italy in 1880, and settled in Munich; now at Bodö, Norway. Honorary member of Munich Academy. Medals: Philadelphia, 1876; Munich, 1883; Berlin, 1886. Works: Autumnal Storm on Norwegian Coast; Funeral in the Lofoden; Bathing Place in Capri; Spring in the Lofoden (1882), Copenhagen Gallery; Winter Evening, Fishermen's Harbour, Summer Evening in the Lofoden (1882); Tarantella of Italian Fishermen (1883), National Museum, Buda-Pesth; From Svolvaer in the Lofoden (1883), Christiania Gallery; Burial in the Lofoden, Sunrise in Lapland, Scene from Ynglinga Saga (1884).—Meyer, *Conv. Lex.*, xxi. 822; *Kunst-Chronik*, xvii. 306; xviii. 109, 497; xix. 645, 661; xx. 352; *Zeitschr. f. b. K.*, xix. 263.

SINGLETON, HENRY, born in London, Oct. 19, 1766, died there, Sept. 15, 1839. Pupil of his uncle, William Singleton, miniature painter and student at Royal Academy. Painted portraits and history, and

largely employed as a book illustrator. His portrait group of the Royal Academicians (1793) is in the Academy, and his Ariel on a Bat's Back, and Manto and Tiresias, in the National Gallery.—Redgrave.

SINIBALDO DA PERUGIA; Roman school (1507–1528). Real name Sinibaldo Ibi. One of the feeblest of Perugino's followers. Painted Madonna with Saints, dated 1507, in Cathedral of Gubbio; Madonna enthroned and Saints, dated 1524, in S. Francesco Romana, Rome; and Annunciation, dated 1528, in Perugia Gallery, where other pictures are attributed to him.—C. & C., Italy, iii. 344; Ch. Blanc, *École ombrienne*; Lanzi, i. 349.

SINKEL, HENRICUS JOHANNES, born at Almelo, Netherlands, in 1835. History and portrait painter, pupil of Düsseldorf Academy under Karl Müller, in whose spirit he paints religious pictures in the style of the Nazarites, with deep feeling and careful execution. He has travelled in Germany, the Netherlands, and in 1867 visited Italy. Medal in Düsseldorf. Among his portraits those of the Count and Countess of Spee (1880), and of the Baroness von Ketteler (1886) are especially truthful.—Müller, 492.

SIRANI, ELISABETTA, born in Bologna, Jan. 8, 1638, died there Aug. 28, 1665. Bolognese school; daughter and pupil of Andrea Sirani, but became an imitator of Guido's best style. When only seventeen years old she had acquired such a reputation that she received orders from many Italian princes and from foreign sovereigns. Her brilliant career was cut short, it was suspected by poison, in her twenty-sixth year. She left more than a hundred and fifty works, many of them large, and all carefully executed. Most of them are in Bologna, in the Gallery and in churches. Among the best are: Death of Abel, Turin Gallery; St. *Anthony* of Padua, Bologna Gallery; Charity, Palazzo Sciarra, Rome. Malvasia gives a full list of them.—Malvasia, ii. 385; Lanzi, iii. 99; Ch. Blanc, *École bolonaise*; Burckhardt, 790, 796.

SIRANI

SIRANI, GIOVANNI ANDREA, born in Bologna, Sept. 4, 1610, died there, May 21,



1670. Bolognese school; pupil of Cavedone, then of Guido, with whom he remained until his master's death (1642). Sirani's success in finishing some of Guido's works brought him numerous commis-

sions. His early pictures are in Guido's second manner, but he afterwards adopted a stronger style, somewhat like that of Caravaggio. Works chiefly in Bologna, in the Gallery and in churches. Among them are: Crucifixion, S. Benedetto, Bologna; *Conception* of Virgin, Bologna Gallery; Magdalen, Supper at the House of the Pharisee (1652), Church of the Cemetery, Bologna. His three daughters, Anna, Barbara, and Elisabetta, were all painters, but only Elisabetta

J. A. Sirani 1661

acquired reputation.—Malvasia, ii. 386, 408; Lanzi, iii. 99; Ch. Blanc, *École bolonaise*.

SKARBINA, FRANZ; contemporary. Genre painter. Settled in Berlin, where he is instructor at the Academy. Adherent of naturalism, which is too often marked by a lack of artistic feeling. Works: *Ceremonial Visit*; *Citizen Card-Players*; *Before the Hotel*; *Studies in Strategy*; *Frederick the Great taking a Walk* (1878); *Awakening in a Dissecting-Room* (1878); *Exchange of Soul*; *Sunset*.—Müller, 493; Leixner, *Mod. K.*, ii. 2; Rosenberg, *Berl. Malersch.*, 282; *D. Rundschau*, ix. 476; xiii. 337; xvii. 312.

SKOVGAARD, PETER KRISTIAN, born at Hammerhus, near Ringsted, Zealand, April 4, 1817, died in Copenhagen, April 13, 1875. Landscape painter, pupil of Copenhagen Academy in 1831; was at first a house painter, devoting his leisure to landscape. Visited Rome and Naples in 1854 and in

1869. Member of Copenhagen Academy in 1864, and professor. Medals: Copenhagen, 1845 and 1846.



Works: *Moonlight* (1836); *Summer Afternoon on Inland Lake*; *Twilight in a Wood*; *Forest Lake*; *View of Frederiksvaerk* (1839), *Oak Tree near Jaegerspriis* (1843), *Creek near Dron-*

ningemollen (1844), *View of Skarrit Lake*, *Sunny Day in Deer Park* (1848), *Highway by Castle Vognserup* (1849), *Summer Day in Deer Park* (1875), *Pond of Mølleedammen*, *Northern Coast of Zealand* (1860), *Female Portrait* (1860), Copenhagen Gallery. His sons, Joachim (born Nov. 18, 1856) and Niels (born Nov. 2, 1858), are promising landscape and animal painters.—Weilbach, 637; *Kunst-Chronik*, x. 457; Sigurd Müller, 321.

SLAVE SHIP, Joseph M. W. Turner, Thornton K. Lothrop, Boston, Mass.; canvas. A slave ship driven ashore in a storm; the slaves have been thrown overboard, and some of them are struggling, with their manacles on, in the surf. Long owned by John Ruskin, from whom bought by J. Taylor Johnston, New York, at whose sale (1876) sold for \$10,000 to Miss Alice Hooper, who left it to the son of Thornton Lothrop, Boston.—Ruskin, *Mod. Painters*.

SLEEP OF JESUS. See *Madonna with Diadem*.

SLINGELANDT, PIETER CORNELISZ VAN, born at Leyden, Oct. 20, 1640, died there, Nov. 7, 1691. Dutch school; genre painter, pupil of Gerard Dou, of whom he was the most conscientious and patient imitator. Works: *Family Group*, National Gallery, London; *Domestic Scene*, *Woman Sewing and Child in Cradle*, Buckingham Palace, ib.; *Kitchen with Man offering Partridges to the Cook*, Bridgewater Gallery, ib.; *Mother reproving Girl*, Mr.

SLINGENEYER

Baring's Collection, *ib.*; Meerman Family, Male Portrait (1656), Kitchen Utensils, Louvre; Musical Party in a Kitchen, Male Portrait, Amsterdam Museum; Male Portrait (1671), Rotterdam Museum; The Cook, Portrait of a Young Man, Berlin Museum; Dutch Interiors (2, one dated



1683), Carlsruhe Gallery; Interior of Elegant Dutch House (1668), Young Woman teasing Parrot, Copenhagen Gallery; Interrupted Music Lesson (1672), Poultry Vendor (1673), Songstress, Dresden Museum; Interior of Slaughter-House, Portrait of a Lady, Städel Gallery, Frankfurt; Sailor Drinking, Leipsic Museum; Tailor's Shop, Woman sewing at Window, Old Pinakothek, Munich; Shoemaker's Shop (1670), Violin Player, Old Beggar, Schwerin Gallery; Man with Glass of Beer, Hermitage, St. Petersburg; Family Group, Czernin Gallery, Vienna; Money-Changer and

P.V. Slingeland
P.V. Slingeland.

Wife, Liechtenstein Gallery, *ib.*; others in Cassel, Brunswick, and Stockholm Galleries.—

Kugler (Crowe), *ii.* 410; Ch. Blanc, *École hollandaise*; Immerzeel, *iii.* 92; Kramm, *v.* 1527.

SLINGENEYER, ERNEST, born at Loochristy, near Ghent, May 29, 1823. History painter, pupil of Wappers. Member of Brussels Academy. Commander of Leopold Order. Works: Sinking of the Vengeur (1845), Cologne Museum; Triumph of Chlodio; Death of Captain Jacobsen (1845); Death of Nelson (1850); Philip the Good in the Battle of Brouwershaven (1852); Christian Martyr (1860); Sea Fight; Battle of Lepanto, Vesalius the Physician in Army of Charles V., Brussels Museum; Camoens; Italian genre pictures. In fresco: 12 subjects from Belgian history, Palais des Aca-

démies, Brussels.—Immerzeel, *iii.* 93; Müller, 493.

SLUIS, JACOBUS VAN DER, born at Leyden in 1660, died there in 1736. Dutch school; genre and portrait painter, pupil of Arie de Vois, and of Slingelandt, in whose style he painted assemblies and festivals, full of merry figures of excellent execution and brilliant colouring. Works: Young People hanging Nets between Trees, Allegories (2, one dated 1684), Lady and Gentleman in Garden Pavilion (1699), Leyden Museum.

SMALA, CAPTURE OF THE. See *Abdel-Kader*.

SMEDLEY, W. T., born in Chester County, Pa., in 1858. Genre painter, self-taught. First exhibited at National Academy in 1881. Member of Society of American Artists. Studio in New York. Works: Weekly Mail, Embarrassment (T. B. Clarke, New York), Tired Out (1881); Dorothy, Golden Rod (1883).

SMEYERS, GILLES, born at Mechlin in 1635, died there in 1710. Flemish school; history painter, pupil of Jan Verhoeven; master of the guild in 1657, its treasurer in 1682. Works: St. Norbert consecrating Deacons, Death of St. Norbert, Brussels Museum; Group Portrait of Corporation (1695), Museum, Mechlin; Benefits of Holy Trinity, The Three Modes of Slavery, St. John's, *ib.*; Raising of Lazarus, Disciples at Emmaus, Seminary, *ib.* His son and pupil Jacques (1657–1732), master in 1688, painted history, portrait, and genre.—Michiels, *x.* 473; Siret (1883), *ii.* 278.

SMIBERT, JOHN, born in Edinburgh in 1684, died in Boston in 1751. Portrait painter; obtained some elementary instruction at Edinburgh, where he brought himself into notice by the portrait of a young negro from Martinique. Then followed a short residence in London, where he studied in Sir James Thornhill's Academy, and three years' work in Italy, where the Grand Duke of Tuscany employed him to paint the portraits of some Siberian Tartars to be sent

SMIBERT

as a present to the Czar. On his return to London he was patronized by the Earl of Bristol, and, having renewed his acquaintance with Bishop Berkeley, whom he had met in Italy, was engaged by him as professor of fine arts in the projected college at Bermuda. He accordingly accompanied the Bishop and his party to America, and landed at Newport in January, 1729. Smibert then went to Boston, established himself as a portrait painter, and on July 30, 1730, married Mary Williams, by whom he had several children. After the collapse of the Bermuda project, when Bishop Berkeley went to Boston to sail for England in the autumn of 1731, Smibert painted him and his family. The picture was presented to Yale College in 1808. Copley is said to have been Smibert's pupil, but this is uncertain. Portraits: Mrs. M. S. Alford (E. Winslow, Boston); R. Ball (H. H. Edes, Charlestown); Cardinal Bentivoglio, copy from Van Dyck, Harvard College; Mrs. F. Brinley and child (1729-30), E. L. Brinley, Philadelphia; Th. Bulfinch (Mrs. T. Swett, Boston); Mr. and Mrs. Chandler (Mrs. F. Dexter, Boston); Benj. Codman (1734), Harvard College; Governor Endicott, Peter Faneuil, Rev. J. and Mrs. Gee, Massachusetts Historical Society; Judge I. Gerrish (Miss S. D. Barrett, Boston); S. and Mrs. Greenleaf (R. E. Aphorp, Boston); Two Children of Loring family, F. C. Loring, Boston; Hon. B. Lynde and wife (1738), Dr. F. E. Oliver, Boston; J. McSparran and wife, Mrs. Dr. Elton, Dorchester; Hon. D. and Mrs. Oliver, portraits of their three sons, David, Andrew, and Peter, and of Mrs. Andrews (Dr. F. E. Oliver, Boston); A. Pepperell (E. Winslow, Boston); Judge Ed. Quincy, two portraits (one in Art Museum, Boston, and the other in Quincy family); J. Sewell (Salisbury family, Boston); Chief-Justice Sewell (Messrs. Ridgway, Boston); Mrs. J. Smibert, artist's wife, Massachusetts Historical Society; W. Tyler, New England Historical and Genealogical Society; Captain Th. and Mrs. Ship-

pard (1750); Patrick (1760) and Mrs. Tracy (1754), Colonel H. Lee, Boston.—Bishop Berkeley's Works, iv. 189; W. H. Whitmore, Notes concerning Peter Pelham (Cambridge, 1867), 17; A. T. Perkins, Sketches of Blackburn and Smibert, Proceedings of Mass. Hist. Soc., viii. 385.

SMIBERT, NATHANIEL, born in Boston, Jan. 20, 1734, died there, Nov. 8, 1756. Portrait painter, son and pupil of John Smibert. Mentioned by Judge Cranch in a letter to Dr. John Eliot as "one of the most amiable youths I was ever acquainted with," to which he adds: "Had his life been spared he would probably have been in his day what Copley and West have since been, the honour of America in imitative art." Portraits: John Lovell, Harvard College; Dorothy Wendell (Dr. J. L. Hale, Boston).—W. H. Whitmore, Notes concerning Peter Pelham, 17; Dunlap, i. 31; A. T. Perkins, Proceedings of Mass. Hist. Soc. (1878).

SMILLIE, GEORGE HENRY, born in New York, Dec. 29, 1840. Landscape painter, son of James Smillie the engraver, and pupil of James M. Hart. In 1871 sketched in the Rocky Mountains and Yosemite Valley;

visited Florida in 1874. First exhibited in the National Academy in 1863; elected an A. N. A. in 1864, and N. A. in 1882. Member of Society of American Artists. Studio in New York. Works in oil: Lake in the Woods (1872); Goat Pasture (1879); Florida Lagoon (1875); Merrimac River (1882); At Marblehead Neck—Mass. (Henry Irving), On the Massachusetts Coast (1883); Summer Morning on Long Island, Over the Hill to the Poor-House—Salisbury, Mass. (1884). Water-colours: Sentinel Rock—







Painted by R. Smirke R. A.

SMILLIE

Yosemite Valley (1872); Near Portland—Maine (1881); Pigeon Cove (1882); Willows at Newburyport (1883); Morning along Shore (1884); Normandy Farm, Showery Day on Massachusetts Coast, Song of Summer (1885); Near Kennebunk, Long Island Farm (1886).

SMILLIE, JAMES DAVID, born in New York, Jan. 16, 1833.

Landscape painter, son of James Smillie, by whom he was educated as an engraver; but in 1864 he turned his attention to painting, which he studied without a master. Sketched at different times



among the great mountain ranges of the United States; in 1862 made a short trip abroad. A fellow of the Painter-Etchers Society of London, member of the Society of American Artists and of the Society of Painters in Water-Colours, of which he was president in 1873–78. Elected an A.N.A. in 1866, and N.A. in 1876. Studio in New York. Works in oil: Up the Hillside; Evening among the Sierras of California; Lifting of the Clouds—White Mountains; Adirondacks (1879); Cedar Meadow—Poughkeepsie (1880); Evening Shadows (1881); Old Orchard, Cathedral Rocks—Yosemite (1883); Near Marblehead—Mass., Pond's Outlet (1884). Water-colours; Scrub-Race on the Western Prairies; Study from Nature—Au Sable River (1876); Track of the Torrent—Adirondacks; Stray Lambs near Montrose—Pa. (1884); Fallow Field, Cliffs of Normandy (1885); Harbour Island—Lake George, Summer Sea on Coast of France (1886).—*Am. Art Rev.* (1880), 524.

SMIRKE, ROBERT, born at Wigton, near Carlisle, in 1752, died in London, Jan. 5, 1845. Apprenticed to a heraldry painter in 1766; entered Royal Academy schools in 1772, and exhibited first in 1786; A.R.A.

in 1791, and R.A. in 1793. Was the principal of the early English genre painters, taking his subjects mostly from the English poets and from Cervantes, but was chiefly employed as a book illustrator. Works: *Mawworm*, *Dr. Cantwell* and *Old Lady Lambert* (Bickerstaffe's "Hypocrite"); *Scenes from "Don Quixote"* (15), National Gallery, London.—*Redgrave*; *Ch. Blanc*, *École anglaise*; *Sandby*, i. 299.



SMIT, A. (Andries, Arnout?), flourished second half of 17th century. Dutch school. Marine painter in the style of Bakhuyzen; perhaps identical with Andries Smit, who became a citizen of Amsterdam in 1699. Works: *Agitated Sea with Vesels* (1678), Copenhagen Gallery; *do.* (2), *Kunsthalle*, Hamburg; *Storm at Sea*, Mannheim Gallery; *do.*, on *Rocky Coast*, four others, *Schwerin Gallery*.—*Schlie*, 585.

SMITH, ARCHIBALD CARY, born in New York, Sept. 4, 1837. Marine painter; pupil of M. F. H. De Haas. Exhibits at the National Academy. Studio in New York. Works: *Yacht Eva* (1869), L. L. Lorillard, New York; *Windy Day* (1876); *Yacht Dauntless* (1877), Philip Schuyler, New York; *Perils of the Sea* (1878); *Marine* (1879); *Stiff Breeze* (1880); *Off Cuttyhunk* (1881); *Yacht Columbia*, Lester Wallack, New York; *Yacht Sappho*, William P. Douglass, *ib.*; *Yacht Wanderer*, James Stillman, *ib.*; and others. Mr. Smith is well known also as a yacht designer.

SMITH, CALVIN RAE, born in New York in 1850. Genre painter, pupil of the *École des Beaux Arts*, Carolus-Duran, Diogène Maillart, and Adolph Yvon. Was in France and Italy in 1874–79. First exhibited in the Paris Salon in 1878. Is assistant professor in the antique school of the National Academy. Works: *Little Italian* (1878); A

Good Joke (1880); Little Marauders (1881); Little Bookworm, Peggy (1882); Clear the Way! (1883); Workers and Idlers (1884).

SMITH, FRANCIS HOPKINSON, born in Baltimore, Md., Oct. 23, 1838. Landscape painter; self-educated. Paints in oil, but works chiefly in water-colour and charcoal. Member of the Water Colour Society, New York. Studio in New York. Works in oil: Old Cedars—Franconia Mountains, Darkling Wood (1876); Galilee by the Sea (1880). Water-colours: Summer in the Woods (1871); Old Man of the Mountains (1874); Overlook Falls (1875); Under the Leaves (1877); Deserted, Charles F. Havemeyer, New York; Cool Spot, J. J. Astor, *ib.*; Looking Seaward, Old Smithy (1878); Grand Canal—Venice, Market Place—Seville (1884). Published (1887) a volume of sketches entitled "Well-Worn Roads."

SMITH, FRANK HILL, born in Boston in 1841. Portrait, figure, and landscape painter and decorator; pupil in architecture of Hammatt Billings, Boston; studied in the Atelier Suisse and under Bonnat in Paris, where he spent six years; and painted in Belgium, Holland, and Italy. Studio in Boston. Works: Venice, Hon. William Claflin, Mass.; Venice, Somerset Club, Boston; Portrait of Two Children (1873). Has devoted himself largely to architecture painting, and has decorated buildings in Holyoke, Boston, and Cambridge.

SMITH, GEORGE, born in Chichester, England, in 1714, died there, Sept. 17, 1776. Painted landscapes and rural subjects after the manner of Claude and Poussin, which were lauded beyond their merits; fashion placed him in the first rank, poets apostrophized him, and Woollet, Elliot, Peak, and Vivares engraved his works. He and his brothers, William (1707-1764), who painted portraits, landscapes, and fruits and flowers; and John (1717-1764), who painted landscapes, were known as the Smiths of Chichester.—Redgrave.

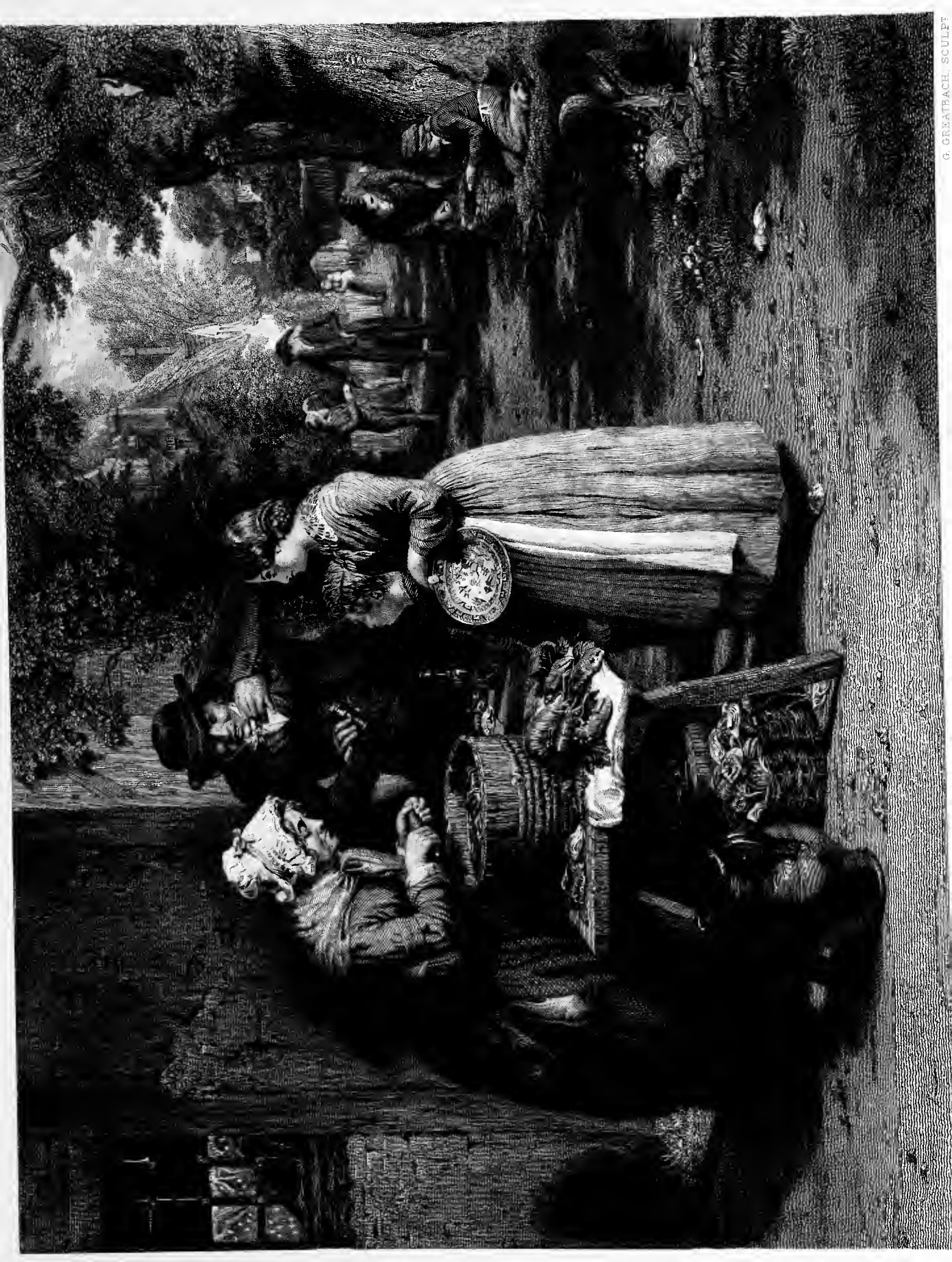
SMITH, HENRY PEMBER, born in Waterford, Conn., Feb. 20, 1854. Marine

painter; self-taught. Professional life passed in New York. Exhibits at the National Academy and at the American Water Colour Society. Studio in New York. Works: Approaching Storm on French Coast (1879); Off the Bishops—Coast of Wales (1880); Moor in Cornwall—England, Wrecked on a Rocky Shore (1881); Summer Afternoon in Normandy, Hurricane at Sea (1882); Early Moonrise on English Coast (1883); In the Gulf Stream off Newfoundland, Summer in France (1884). Water-colours: Mid Ocean (T. B. Clarke, New York), Sunset at Sea (1884); Old Oaks (1885); Last Gleam, Morning in Northern Italy (1886).

SMITH, THOMAS LOCHLAN, born in Glasgow, Scotland, Dec. 2, 1835, died in New York, Dec. 5, 1884. Landscape painter, pupil of George H. Boughton in Albany in 1850. Painted chiefly winter scenes; removed in 1862 to New York, where he was elected an A.N.A. in 1870. Works: Homestead in Winter (1871); Grove in Winter (1872); Deserted House, Eve of St. Agnes (Saville Collection, Boston), Woods in Autumn, *do.* in Winter (1873), J. H. White, *ib.*; Gloaming (1879); Evening Service—Winter Time (1880); Woodland Farm (1881); Winter Night in Markham Hollow (1883); Over the Snowy Fields, Old Saw-Mill in Winter (1884).

SMITH, WILLIAM RUSSELL, born in Scotland; contemporary. He was taken in youth to America, where his family settled in Pittsburg, Pa.; studied landscape painting under Lambdin in Philadelphia. He painted stage scenery in Pittsburg and Philadelphia before taking a studio in the latter city, where his professional life has been spent. Works: Cave at Chelton Hills (1876); Cività Castellana, Mrs. J. Harrison, Philadelphia; Near Carrara, F. Rogers, *ib.*

SMITH-HALD, FRITHJOF, born at Christiansand, Norway; contemporary. Landscape painter, pupil of Gude; Medals in Nice, Antwerp, and New Orleans; Berlin, 1886. Studio in Paris. Works: Return of Fishermen—Norway, Morning Walk



SMITH-LEWIS

(1879); Steamboat Wharf in Norway, Winter Evening in Norway (1880); Winter Morning on Coast of Norway (1881); Moon-Rise, Return from Mass (1882); Morning in Cornwall, Unrest (1883); The Old Net (1884), Luxembourg Museum; Morning at the Christiania Fjord (1884); Sunset near Trondhjem, Calm in a Fjord (1885); Bandaksvandet Lake, Norway (1886).

SMITH-LEWIS, JOHN, born at Burlington, Vt.; contemporary. Genre painter, pupil in Paris of Ernest Hébert. Mention honourable, Paris Salon, 1886. Work: Gathering Varech in a Storm (1886).

SMITHS OF CHICHESTER. See *Smith*, George.

SMITS, EUGÈNE, born in Antwerp in 1826. History and landscape painter, pupil of Brussels Academy and of Triqueti in Paris. Visited Italy in 1861-64, also Germany and Holland. Medals, Brussels, 1866; Order of Leopold, 1870; Officer, 1881; Order of Francis Joseph of Austria. Studio in Brussels. Works: Roma, King of Belgium; Seasons, Brussels Museum; Santa Trinità de' Monti; Neptune Festival; Mirror; Roman Garden; Diana; Convalescence; Souvenir of Naples.—Müller, 325.

SMOUT, LUCAS, the younger, born at Antwerp, baptized Feb. 27, 1671, died there April 6, 1713. Flemish school; marine painter, son of Lucas Smout, the elder (history painter, 1620-74), and pupil of Hendrik van Minderhout. Works: Coast View with Country House and Figures, do. with Roman Monuments, Cattle and Figures, Schwerin Gallery; Naval Battle in Kjøge Bay, 1710, Hofrath C. Rost, Dessau.—Schlie, 587; Van den Branden, 1056; *Zeitschr. f. b. K.*, vi. 347; xvii. 62.

SNAKE CHARMER (*Le charmeur de serpents*), Mariano *Fortuny*, A. T. Stewart Collection, New York; canvas, H. 1 ft. 6 in. × 4 ft. An Arab, with shoulders and legs bare, is lying flat on a rug spread on the ground, holding in his left hand a rod and intently watching a serpent crawling towards him; behind him, another Arab, seated,

holding a musical instrument in his lap; at left, a stork standing over the serpent. Painted in 1870. Same subject, Édouard André, Paris. Etched by Boilvin.—*Gaz. des B. Arts* (1875), xi. 278.

SNAKE IN THE GRASS, Sir Joshua Reynolds, National Gallery, London; canvas, H. 4 ft. 1 in. × 3 ft. 3 in. A girl seated on a



Snake in the Grass, Sir Joshua Reynolds, National Gallery, London.

bank is sporting with Cupid, who has seized both ends of her girdle and is untying it; in the grass by her side, the head of a snake; in background, a red curtain. Exhibited at Royal Academy, 1785, under title of Venus. Painted for Lord Carysfort, who paid 200 guineas for it. Subsequently called Love unloosing the Zone of Beauty, and later, Snake in the Grass, the snake possibly being intended as an emblem of Cupid. Purchased with the Peel pictures in 1871. Duplicate in Soane Museum, London; another in Baron Rothschild's Collection; a third in Hermitage, St. Petersburg, called Venus and Cupid. Engraved by J. R. Smith (1787); S. W. Reynolds; H. Robinson.—*Cat. Nat. Gal.*; Leslie & Taylor, ii.

538 ; Art Journal (1872), 300 ; Walpole, Anecdotes.

SNAPHAAN (Schnaphan), **ABRAHAM**, born in Leyden, Nov. 2, 1651, died Sept. 1, 1691. Dutch school; portrait and genre painter in the manner of the elder Frans van Mieris. His best pictures are often confounded with those of Willem van Mieris. He was court painter to the prince of Anhalt-Dessau. Work: Lady at Toilet receiving Letter, Berlin Museum. — Kugler (Crowe), ii. 544.



SNAYERS, PEETER, born in Antwerp, baptized Nov. 24, 1592, died in Brussels in 1667. Flemish school; painter of battles, camp scenes, portraits, and landscapes, pupil of Hendrik van Balen and of Sebastian Vraux; entered the guild in 1613; court painter at Brussels in 1624 to Archduke Albert and to Cardinal Infant Ferdinand. Works: Battle of the Forty, Hampton Court; Siege of Courtrai (1650), Battles of Prague, of Wimpfen, and of Hoechst, Brussels Museum; Cavalry Charge, Combat of Horsemen, Ghent Museum; Forest Path with Wanderers, Defence of a Village, Berlin Museum; Battle Field of Pavia, Male Portrait, Cassel Gallery; Travelling Coach attacked by Horsemen (?), Darmstadt Museum; Traveller in Mountainous Country (1669), Robbers attacked by Armed Men, three others, Dresden Museum; Pantry with Game, Fruit, etc., Städel Gallery, Frankfort; Battle on White Mountain near Prague, Battle between Spaniards and Hollanders, Schleissheim Gallery; Raising of Siege of Louvain (1639), Defeat at Grancourt (1641), Battle of Thionville (1642), Battle of Lützen (1642), Siege of Einbeck (1644), Relief of St. Omer (1645), Taking of Neuburg (1645), Encounter at Presnitz (1648), Relief of Freiburg (1648), Crossing

of the Somme (1662), Attack of Grancourt, Engagement near Munich in 1648, three others, Museum, Vienna; Skirmish by Forest Border (1657), Liechtenstein Gallery, ib.; Cavalry Skirmish, Czernin Gallery, ib.; Capture of Ypres, Lille and Dunkirk, Nocturnal Attack on Lille, Siege of Gravelines, and thirteen others, Madrid Museum.—Kugler (Crowe), ii. 339; Ch. Blanc, *École flamande*; Kramm, v. 1534; Michiels, vii. 272; Rooses (Reber), 409; Van den Branden, 666.

SNELLINCK (Snellinx), **JAN**, the elder, born in Mechlin in 1549, died in Antwerp, Oct. 1, 1638. Flemish school; history painter; settled at Antwerp before 1574. Velvet Brueghel and his son, and



most of the painters of the epoch, were his friends. Archduke Albert, to whom he was court painter, and the churches of Flanders employed his brush extensively. Van Dyck painted his portrait. Designed carpet patterns for factory at Oudenarde. His most interesting work is: Crucifixion (1597), Museum, Antwerp. Other works: Madonna with singing Angels and St. Cecilia, St. James's, ib.; Altarpiece with Resurrection (1601), St. Romuald's, Mechlin; Descending of the Holy Ghost (1606), St. Catharine's, ib.; Creation of Adam (1608), Church of Our Lady, Oudenarde; Transfiguration of Christ (1616), Annunciation, St. Walpurgis,

JAN SNELLINCK

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ib. Five of his sons were painters.—Ch. Blanc, *École flamande*; Cat. du Mus. d'Anvers (1874), 342; Kramm, v. 1535; Michiels, vi. 221; Rooses (Reber), 109; Siret (1883), ii. 281; Van den Branden, 431.



Tan. Dyck pinxt

Wm. B. Inel

FRANCIS SNYDERS.

SNYDERS

SNYDERS, FRANS, born in Antwerp, baptized Nov. 11, 1579, died there, Aug. 19, 1657. Flemish school; animal and still-life painter, pupil of Pieter Brueghel, the younger, and of Hendrik van Balen; master of the guild in 1602; visited Italy in 1608-9; painted especially for



Philip IV. of Spain and Archduke Leopold William, and was held in great affection by Rubens, who in his will appointed him, with Jan Wildens and Jacob Moermans, to preside over the sale of his objects of art; often worked conjointly with Rubens and Jordaens, and Van Dyck repeatedly painted his portrait. Works: Bear Hunt, Lion Hunt, Grosvenor Gallery, London; Still-Life, South Kensington Museum, *ib.*; Fox Hunt, Fable of the Hare and the Tortoise, *do.* of the Lion and the Mouse, Fox and Cat, Wild Beasts fighting for Prey, seventeen others, Madrid Museum; Earthly Paradise, Entry of Animals into Noah's Ark, Stag Hunt, five others, Louvre; Dead Game and Fruits, Brussels Museum; Swans and Dog, Still-Life, Antwerp Museum; Stag Hunt (landscape by Rubens), Kitchen (figures by Rubens), Hague Museum; Still-Life (2), Amsterdam Museum; Boar attacked by Dogs, Rotterdam Museum; Dog seizing Heron, Musée Rath, Geneva; Bird Catching, Still-Life, Suermondt Museum, Aix-la-Chapelle; Boar Hunt, Greyhounds, Brunswick Gallery; Great Kitchen-Piece, two others, Cassel Gallery; Combat of Animals, Stag Hunt, Städel Gallery, Frankfurt; Swans and Ducks attacked by Dogs, Kunsthalle, Hamburg; Game and Fruit, Various Fruits, Copenhagen Gallery; Hunts and Still-Life (5), Stockholm Museum; fourteen pictures, Hermitage, St. Petersburg; four Dogs' Heads, Still-Life, Cock Fight (1615), Bear Hunt (attributed), Berlin Museum; Boar Hunt,

Raczynski Gallery, *ib.*; Kitchen (figures by Rubens), nine others, Dresden Gallery; Two Lions pursuing Deer (masterpiece), Boar Hunt, Greengrocer's Stall, four others, Old Pinakothek, Munich; Boar Hunt, Dead Game watched by Dogs, Germanic Museum, Nuremberg; Fish Market (2), Kitchen with Dead Birds (1614), Oldenburg Gallery; Fruit Festoon around Christ and St. John (figures by Rubens), Falcon Chase, Schleissheim Gallery; Boar Hunt, Fox Hunt, Stag Hunt, Daniel in Lions' Den (after Rubens), Earthly Paradise, Deer Hunt, Vienna Museum; Hen defending herself against Falcon, Pesth Museum; Boar Hunt, Uffizi, Florence; Fruit, The Greengrocer, New York Museum.—Ch. Blanc, *École flamande*; Immerzeel, iii. 97; Kramm, v. 1537; Michiels, vii. 408; Rooses (Reber), 255; Van den Branden, 672; *Zeitschr. f. b. K.*, xi. (Mittheilungen, iv. 45).

F Snyder
F. Snyder 1630

SNYERS, PEETER, born in Antwerp, March 30, 1681, died there, May 4, 1752. Flemish school; landscape, flower, portrait, and genre painter, pupil of Alexander van Bredael; master of Antwerp guild in 1707; visited London, where he painted many portraits; returned in 1726, and was director of the Antwerp Academy. Works: Mountainous Landscape, Antwerp Museum; Woman Merchant, Amsterdam Museum; Poultry Yard, Germanic Museum, Nuremberg.—Kramm, v. 1539; Michiels, x. 478; Van den Branden, 1207.

P Snyers

SOCRATES, Greek painter, probably pupil of Pausias, from the way he is mentioned by Pliny (xxxv. 40 [137]), who says his pictures were universally esteemed.—Sillig, 424.

SOCRATES, DEATH OF, Louis David, Mme. la Marquise de Vêrac; canvas, H. 3

SÖDERMARK

ft. 3 in. × 4 ft. 5 in. Socrates, seated in a vaulted apartment, surrounded by his grief-stricken disciples, is about to take the cup of hemlock from the executioner, who averts his face as he presents it. Painted for M. Trudaine; belonged afterwards to M. Micauld de Courbeton. Engraved (1802) by Jean Massard, père.—Réveil, i. 59.

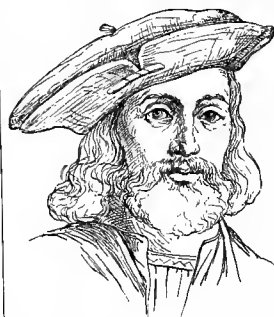
SÖDERMARK, JOHAN PER, born at Stockholm, June 3, 1822. Portrait painter, son of the Swedish lieutenant-colonel and portrait painter Olaf Johan Södermark (1799–1848), pupil of Stockholm Academy, while at the same time in the army; went with his father to Italy in 1845, returned via France in 1848, then studied at the Düsseldorf Academy in 1852–54, and in Paris under Couture in 1855–56. Has painted many distinguished persons of his native country; member of Stockholm Academy.



Socrates, Death of, Louis David, Mme. la Marquise de Vêrac.

SODOMA, IL, Cavaliere, born at Vercelli, in Savoy, in 1477 (?), died in Siena, Feb. 15, 1549. Lombard and Sienese schools. Vasari says he had many nicknames, among others *Mattaccio* (crazy fellow), because he was noted as a lover of fun and of practical jests. Real name Giovanni Antonio Bazzi, wrongly called *Razzi* by Lanzi and others. Pupil of Martino Spanzotti, a mediocre painter of Casale; studied next in Milan, perhaps under Leonardo, 1498–1501, in which latter

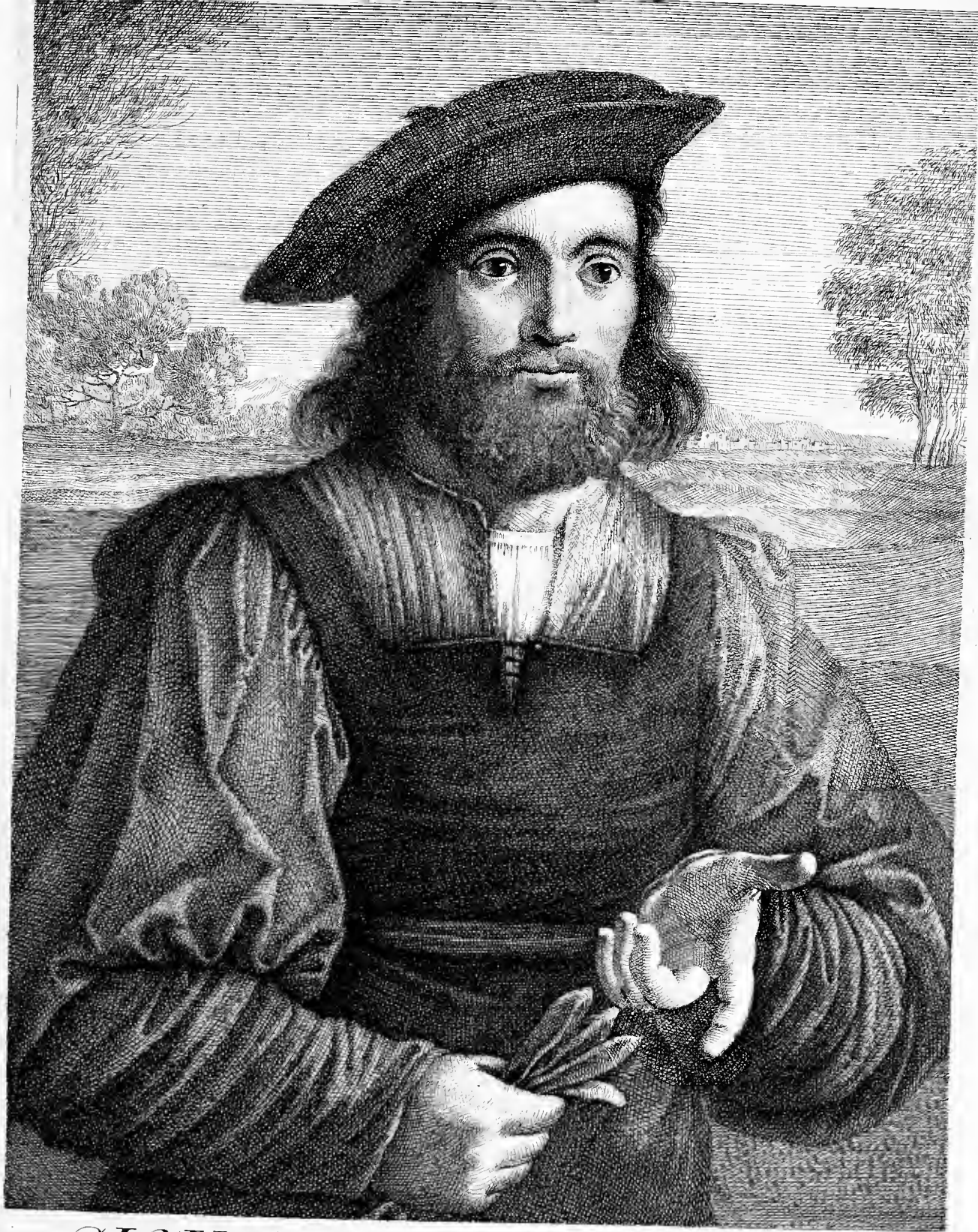
year he fixed his residence at Siena, where he founded a new school which had a brilliant though short existence. The extant works of Bazzi's first Siennese period, 1501–1507, distinguished by purity of style and very careful execution, are the Birth of Christ, and the



Deposition from the Cross, in the Siena Academy; the frescos of the Miracle of the Loaves and Fishes, a Pietà, Majesty of St. Anna, a Bishop and Dominican Monks, in the Cloister of St. Anna in Creta, near Pienza; and those of the History of St. Benedict, at Monte Olivetto, near Buonconvento.

In 1507 or 1508 Bazzi accompanied Agostino Chigi to Rome, where he was employed by Julius II. with Perugino on the decoration of the ceiling of the Camera della Segnatura in the Vatican, until both were displaced by Raphael. Nothing remains of his work but the flying genii bearing the papal shield in the central compartment of the ceiling. Disappointed in his hopes of further employment, Bazzi returned to Siena in 1510, leaving as a record

of his two or three years' residence in Rome two pictures in the Palazzo Borghese, a Leda and the Swan, of a Leonardesque character, and a Pietà. Examples of the next four years' work (1510–1514) at Siena are: Flagellation, Christ bound to the Column, Academy, one of his finest creations for expression, bodily form, individual character, and colouring; and *Madonna with Saints*, Turin Gallery, which shows that the master had then attained the full



GIOVANNANTONIO RAZZI

*detto il SODDOMA e il MATTACCIO Pittore di Figure, nacque
in Vergelle, luogo nel Distretto di Siena l'anno*

measure of his powers. In 1514 he went for the second time to Rome, and in the course of a year's residence painted the renowned frescos in the upper story of the Farnesina, the Marriage of Alexander the Great and Roxana, and the Surrender of Darius and his Family to Alexander, the first of which is one of the most admirable works of Renaissance art. Though abounding in beauty of form, countenance, and colour, it fails, like all Bazzi's historical works, in that instinctive arrangement of many details into one great whole which constitutes fine composition. It is in his single figures, the *St. Sebastian*, of the Uffizi, and the Christ bound to the Column, of the Siena Academy, that this master attains the highest excellence. The frescos of the Life of *St. Catherine* (1526) in her chapel in *S. Domenico*, Siena, show this; for while those which contain many figures are wanting in clearness, such groups as that of the Saint in ecstasy, supported by two women, are among the most expressive and beautiful works of their kind in Italy. His superiority in single figures is again illustrated in the frescos of the Oratory of *S. Bernardino*, Siena, by a comparison of the four Saints with the compositions representing the Presentation, Visitation, Assumption, and Coronation of the Virgin (1518-32). See, too, the Saints *Ansano*, *Vittorio*, and *Bernardo* in the Hall of the Council, *Palazzo Pubblico*, Siena, where there is also a fine altarpiece by Bazzi of the *Madonna with St. Leonardo*. Other works: *Madonna de' Calzolari* (1530), Siena; *SS. James, Anthony, and Sebastian* (1530), the *Madonna investing a Bishop*, with *SS. Rosalia and Lucia*, *S. Spirito*, Florence; *Ecce Homo*, Christ on the Mount of Olives, Christ in Limbo, frescos, Siena Academy; Altarpiece of *Madonna with Saints*, at *Asinalunga*; *Madonna Enthroned*, National Gallery, London; Adoration of the *Magi*, *S. Agostino*, Siena; *Resurrection*, Naples Museum; *Sacrifice of Abraham*, *Duomo*, Pisa; *Madonna with Saints*, Pisa Academy; *Madonna with Saints*, Flor-

ence Academy; *St. Sebastian*, Uffizi, Florence; *Marriage of St. Catherine*, *Palazzo Chigi*, Rome; *Madonna with Saints*, *Lucretia*, Turin Museum; *Ecce Homo*, Pitti, Florence.—Vasari, ed. Mil., vi. 379, 401; Meyer, *Kunst. Lex.*, iii. 178; Jansen, *Leben und Werke des Malers Gio. Bazzi* (Stuttgart, 1879); Burekhardt, 173, 686; Lanzi, i. 293; Ch. Blanc, *École milanaise*; *Gaz. des B. Arts* (1878), xvii. 18, 97, et seq.; Lübke, *Gesch. ital. Mal.*, ii. 397; *Zeitschr. f. B. K.*, ix. 33; x. 230.

SOGGI, NICCOLÒ, born in Arezzo in 1480, died there in 1551. Florentine school. Was taken at an early age to Florence, where he studied under Perugino. In 1512 he went to Rome under the patronage of Cardinal di Monte; accompanied him to Arezzo and painted much there for churches and companies of the town. Work but little superior to that of *Domenico Pecori*, whom he sometimes aided. Pictures in *S. Domenico*, *S. Michele*, *S. Agostino*, and the *Duomo*, Arezzo.—C. & C., Italy, iii. 44; Vasari, ed. *Le Mon.*, x. 209.

SOGLIANI, GIOVANNI ANTONIO, born in Florence in 1492, died there, July 17, 1544. Florentine school; pupil of *Lorenzo di Credi*, with whom he worked twenty-four years; registered in guild of Florence in 1522. His later works show the influence of *Fra Bartolommeo*, *Andrea del Sarto*, and *Mariotto Albertinelli*. Few of his pictures have dates, except the *Martyrdom of St. Arcadius* (1521), in *S. Lorenzo*, and a *Miracle of St. Dominic* (fresco, 1536), in *S. Marco*, Florence. The *Nativity*, Berlin Museum, is a copy of *Credi's* in the Florence Academy.—C. & C., Italy, iii. 512; Vasari, ed. *Le Mon.*, ix. 42; ed. Mil., v. 123; Burekhardt, 638, 682; Siret, 875; Lübke, *Gesch. ital. Mal.*, ii. 178.

SOHN, KARL (FERDINAND), born in Berlin, Dec. 10, 1805, died in Cologne, Nov. 25, 1867. History and portrait painter, pupil of Berlin Academy under *Schadow*, with

N. Soggi

whom he went to Düsseldorf in 1826 and to Italy in 1830; visited the Netherlands and



France, became instructor in 1832 and professor in 1838 at the Düsseldorf Academy. He was the celebrated ladies' portrait painter of his time, famous for his colouring in the style of Titian. Works: Rinaldo and Armida

(1827), Rape of Hylas (1829), Lute Player (1832), Female Portrait, National Gallery, Berlin; Regina cœli (1829); Diana at the Bath (1833); Two Leonoras (1834); replica (1836), Raczyński Gallery, Berlin; Italian Lute Player (1835); Judgment of Paris, Romeo and Juliet (1836); Tasso and the Two Leonoras (1839), Düsseldorf Gallery; Donna Diana (1840), Leipzig Museum; Sisters (1840); Vanitas (1844); Lady before Mirror (1845), Königsberg Museum; Lute Player (1849), Christiania Gallery; Four Seasons (1851); Lorely (1853); Portrait of Countess Monts, Cologne Museum; Female Portrait, Karlsruhe Gallery. His son Richard (born in Düsseldorf in 1834), genre and portrait painter, pupil of the Academy under Schadow and Jordan, studied in 1867 in Paris. Works: Quartering in the Country, Old Blind Fiddler (1862); Antiquary (1866). Karl, another son (born in Düsseldorf, July 21, 1845), was pupil of his father, and of Wilhelm Sohn, with whom he travelled, then studied in Paris, London, and Italy. Has won success with finely coloured genre figures: Costume Study (1880); Spanish Girl (1881); Carmen (1884).—Blanc-arts, 1; Förster, v. 364; Illustr. Zeitg. (1867); (1881), ii. 369; Jordan (1885), ii. 218; Kunst-Chronik, iii. 40; Wolfg. Müller, Düsseldorf. K., 16, 170; Springer, Gesch., 95; Wiegmann, 78; Zeitschr. f. b. K., xv. 127; xvi. 32; xx. 43.

SOHN, WILHELM, born in Berlin in 1830. History and genre painter, nephew and pupil in Düsseldorf of Karl Ferdinand

Sohn, whose daughter he afterwards married; became professor at Düsseldorf Acad-



emy in 1874. Member of Amsterdam and Stockholm Academies. Medals: Amsterdam, 1865; Berlin, 1866; Paris, 1867. Works: Christ on the Stormy Sea (1853), Düsseldorf Gallery; Christ on Mount of Olives (1855); Genevieve (1856);

Gypsy Woman (1858), Königsberg Museum; Different Walks in Life (1860); Fiddler and Child; Question of Conscience (1864), Karlsruhe Gallery; Consultation at the Lawyer's (1866), Gypsy Girl with Dog, Leipzig Museum; Communion in Protestant Patrician Family, National Gallery, Berlin.

SOJARO, IL. See *Gatti*.

SOLARIO (Solari), ANDREA DA, born about 1458 at Solario, near Milan, died in Pavia about 1530. Lombard school; called sometimes Andrea del Gobbo and Gobbo da Milano, from his brother Cristoforo (Solario) del Gobbo, sculptor and architect, and sometimes Andrea Milanese. Went about 1490 with his brother to Venice, and in 1495 painted there the Madonna, Brera, Milan, which shows the influence of Milanese teaching and of the examples of Da Vinci and of Verrocchio. He probably returned soon after to Milan, where he painted in 1499 the St. Catherine, now in the Casa Poldi. In 1507-09 he was in France decorating, for Cardinal George of Amboise, the Chapel at Gaillon, destroyed in 1793. After this, many of his pictures found a market in France. He is said to have accompanied Andrea del Sarto to South Italy in 1513, and to have been employed in the Chapel of S. Gaudenzio, Naples. About 1515 he began the large altarpiece of the Assumption, in the Certosa of Pavia, which was finished after his death by Bernardino Campi. Among his works are: Christ carrying his Cross (1505), Palazzo Borghese, Rome; Crucifixion, *Ma-*



donna of the Green Cushion, Louvre ; Portraits (2), National Gallery, London ; *Christ* crowned with Thorns, at Lüttschena, near Leipsic ; *Holy Family*, dated 1515, Casa Poldi, Milan ; and *Madonna with St. John*, Leuchtenberg Gallery, St. Petersburg. Solario's portraits are of exceptional excellence. C. & C. attribute to him the *Columbine*, Hermitage, St. Petersburg, generally ascribed to B. Luini.—C. & C., N. Italy, ii. 51; Moschini (Florence, 1832); Burekhardt, 702; Calvi, *Notizie*, ii. 277; Ch. Blanc, *École milanaise*; Lübke, *Gesch. ital. Mal.*, ii. 448; *Gaz. des B. Arts* (1883), xxviii. 43.

SOLARIO, ANTONIO. See *Zingaro*.

SOLIERO. See *Morelli*.

SOLIMENA (Solimene), FRANCESCO, Cavaliere, born at Nocera de' Pagani, Oct. 4, 1657, died in Naples, April 5, 1747. Neapolitan school; called sometimes l'Abate Ciccio and sometimes il Calabrese ringentilito (Calabrese ennobled).

Pupil of his father, Angelo Solimene, a respectable painter; afterwards of Francesco di Maria and of Giacomo del Po. Later formed a style of his own by imitating Pietro da Cortona, Lanfranco, Calabrese, Guido, and Carlo Maratti. He enjoyed a great reputation in his time, and was employed by several popes and by most of the princes of Europe; but he must be ranked with those who hastened the deterioration of Italian art. Among his works are: *The Brazen Serpent*, *Prometheus Chained*, *St. John the Baptist*, *Artist's Portrait*, Madrid Museum; *Religion*, Hermitage, St. Petersburg; frescos in sacristies of S. Paolo and S. Domenico Maggiore, Naples; *Heliodorus*, *Gesù Nuovo*, ib.; *Diana* and *Callisto*, Uffizi, Florence.—Lanzi, ii. 60; Burekhardt, 768, 775; Seguier, 196; Ch. Blanc, *École napolitaine*.



SOLIS, FRANCISCO DE, born in Madrid in 1629, died there, Sept. 25, 1684. Spanish school; his father, who had studied under Alonso de Herrera, gave him lessons in painting, but educated him for the church. Francisco preferred to paint, and with Velasquez for a friend and counsellor, bade fair to become pre-eminent in his profession; but his indolence and wealth made him a picture collector rather than a painter. Executed works for the conventual churches of Madrid, Alcalá, and Valladolid, of which the best was a *Virgin of the Conception*, belonging to the Capuchins of the Prado.—Stirling, iii. 1022.

SOLOMON, ABRAHAM, born in London in 1824, died at Biarritz, France, Dec. 19, 1862. Genre painter, pupil of the Royal Academy, where he exhibited his first picture, *The Courtship of Ditchen* (subject from Crabbe), in 1843. His best pictures are well known through engravings. Works: *Third Class—Parting*, *First Class—Return* (1854); *Waiting for the Verdict* (1857); *Not Guilty* (1859); *Malade Imaginaire*, *Consolation* (1861); *The Lost Found* (1862).

SOLOMON, HISTORY OF, *Raphael*. See *Raphael's Bible*.

SOLOMON, JUDGMENT OF, Nicolas Poussin, Louvre, Paris; canvas, H. 3 ft. 4 in. x 4 ft. 11 in. Solomon, seated upon an elevated throne, in centre, extending his hands, pronounces sentence; in foreground, the mothers kneeling, one making a gesture of terror at seeing her child, which a soldier armed with a sword holds by one foot; the other, holding the dead child, cries out against the execution of the judgment; other women and soldiers standing. Painted in 1649; at Versailles in 1709–10. Sketch in Louvre. Engraved by Chasteau; E. Baudet; Duguet; Drevet; A. Testa; Anne; André Morel; C. Normand.—Landon, *Musée*, vi. Pl. 65; Filhol, viii. Pl. 541.

By *Raphael*, Camera della Segnatura, Vatican; fresco on ceiling. Solomon enthroned, at right; a man at left about to cut in two the child, whom he holds by one leg,

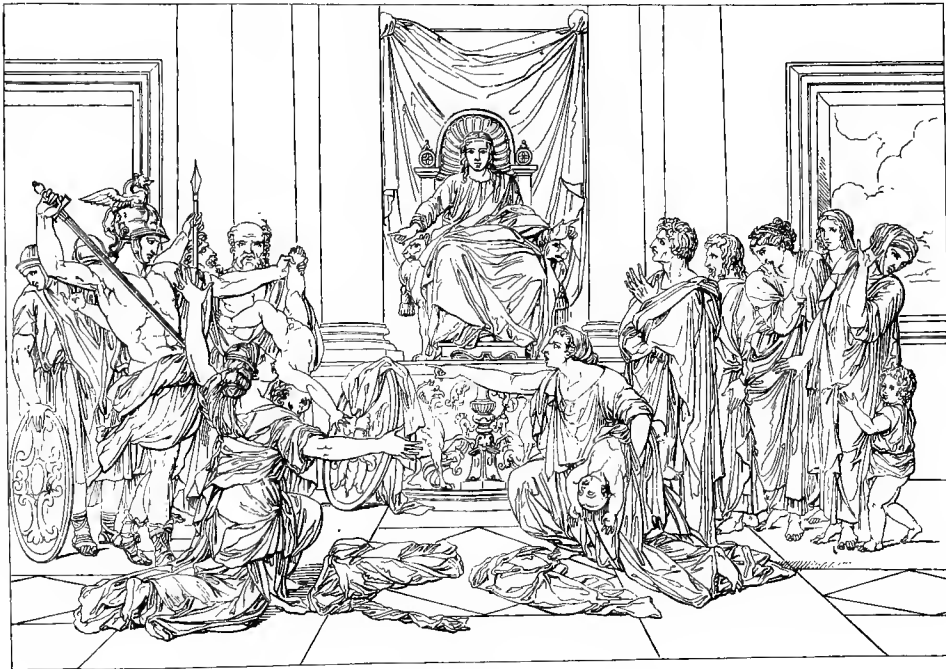
SOLOMON

head downwards, while the true mother, in the background, hastens to save it, and the false one kneels, in the foreground, with arms outstretched and head turned as if appealing to Solomon. Painted in 1511. Engraved by R. Wibert; Anderloni.—*Pas-savant*, ii. 90; *Müntz*, 348.

By Paolo *Veronese*, Bridgewater House, London; canvas, H. 6 ft. × 8 ft. 9 in. Composition of 21 figures. Solomon on his throne in the court of his palace; execu-

or 1624. Flemish school; portrait painter, of truthful and lively conception, warm and clear colouring, and careful execution; went to England about 1606. Works: Portrait of James I., Windsor Castle; do., and Queen Ann of Denmark, Hampton Court Gallery; Portrait of Lord Bacon, Earl Cowper's Collection, Panshanger House; Charles I. as a Young Prince, Copenhagen Gallery.—*Kramm*, v. 1541; *Nagler*, xvii. 57.

SOMERS, LOUIS JEAN, born in Ant-



Judgment of Solomon, Nicolas Poussin, Louvre, Paris.

tioner, holding the child by one leg, is about to divide it, when the true mother interferes. Bought from Orléans Gallery for 60 guineas.—*Waagen*, *Treasures*, ii. 498; *Stafford Gal.*, ii. Pl. 28.

SOLOMON, SOLOMON J., born in England, contemporary. Figure and portrait painter. Exhibits at Royal Academy. Works: Portrait (1881); Ruth (1884); Love's First Lesson (1885); Cassandra (1886).

SOMER, PAULUS VAN, born in Antwerp about 1570, died in London in 1621

or 1624. Genre painter, pupil of Ferdinand de Braekeleer, then studied in Paris and Italy. Works: Interior with Merry People, Museum Fodor, Amsterdam; Two Ladies in a Room busy with Flowers, Darmstadt Museum; Boy with Sleigh in a Winter Landscape, Fürstenberg Gallery, Donaueschingen; Cromwell discovering Conspiracy against his Life (1837), Leipzig Museum; Misery and Wealth (1860); Meditation (1861); Monks in a Sacristy; The Orphan; Family Concert.—*Immerzeel*, iii. 99.



Seipse, pinx.

J. Thomson, sculp.

PAUL VANSOMER.

LONDON,
Published by John Mapor, 50, Fleet Street,
Sept 15th 1826.

SOMMEIL

SOMMEIL DE JÉSUS. See *Madonna* with Diadem.

SOMOGYI, DANIEL, born at Nyiregyháza, Hungary, Sept. 13, 1837. Landscape painter, went early in life to Malta, where he began to practise painting in water-colours; settled at Munich in 1870, studied mostly from nature, and has since exhibited many views from the Alps in Bavaria, Austria, and Switzerland.

SON, JAN (FRANS) VAN, born at Antwerp, baptized Aug. 16, 1658, died in London about 1718. Flemish school; flower and fruit painter, son of Joris van Son, pupil of Jan Pauwel Gillemans, the elder; went early in life to England. Works: Fruit and Flower-Pieces in Museums of Brussels, Lille (1705), Lyons, Nantes (2); and in the Gallery of Augsburg.—Michiels, x. 425; Van den Branden, 1121.

SON, JORIS VAN, born at Antwerp, baptized Sept. 24, 1623, died there, buried June 25, 1667. Flemish school; flower and fruit painter, if not a pupil of Jan de Heem, he certainly took that master for his model. Master of the guild in 1644. Specimens of his work are in the Museums of Tournay, Madrid (3), Dresden (3), and Gotha (1658); in the Galleries at Bamberg, Carlsruhe, Copenhagen (2, 1664, 1665), Schleissheim (2, one dated 1656), and in the Van Lerius Collection at Antwerp.—Van den Branden, 1119.

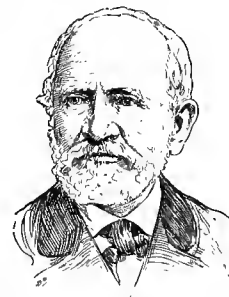
SONDERLAND, JOHANN BAPTIST, born at Düsseldorf, Feb. 2, 1805, died there, July 21, 1878. Genre painter and illustrator, pupil of Düsseldorf Academy under Schadow, and studied in Paris, Holland, and Frankfort. Works: Hans and Grete (after Uhland, 1839), National Gallery, Berlin; Scene from Guy Mannering, Wild Hunter (1830); Bear Dancing (1831), Königsberg Museum; Warrior's Farewell (1831); Return (1833), Count Hatzfeld, Düsseldorf; Disturbed Rendezvous (1833, 1847), Fish Market, Surprise (1835); Belated Travellers (1837); Rhenish Ferry (1838); After the Lesson; Cossacks quartering themselves

with a Scholar (1841); Mowers returning Home (1845). His son, Fritz (born in Düsseldorf, Sept. 20, 1836), pupil of the Academy under Hiddemann, paints humorous genre scenes. Works: Grandmother's Birthday, Despatch of Victory (1871); High Taxes (1872); Flower Greeting (1881).—Kunst-Chronik, xiv. 55; Müller, Düsseldf. K., 211; Meyer, Conv. Lex., xix. 878; Illustr. Zeitg. (1882), ii. 443; Wiegmann, 271.

SONDERMANN, HERMANN, born in Berlin in 1832. Genre and portrait painter, pupil of Otto in 1851–53, then studied in Antwerp, Paris, and under Jordan in Düsseldorf. Works: Bee-Keeper (1860); Return from the Chase; Auction; Sleighing; Marriage Contract (1866); Coffee Club (1868); Lawyer's Anteroom; Festival Roast (1870); Unwelcome Suitor; First Snow; Church Festival; Thirsty Soul; Our Heroes, Wiesbaden Gallery.

SONJE, JAN, flourished in Rotterdam, died in 1691. Dutch school; landscape painter, master of the guild at Delft in 1646, but left that city about 1654; painted chiefly mountain views in the Italian style. Works: A Valley, Hague Museum; View near Rotterdam (1692), Rotterdam Museum; Landscape (1660?), Augsburg Gallery.—Kramm, v. 1540.

SONNE, JÖRGEN VALENTIN, born at Birkerød, Zealand, June 24, 1801. Genre and battle painter, pupil in Copenhagen of Gebauer and of the Academy (1815–26), then in Munich (1828–31) of Peter Hess; went to Rome in 1831, returned in 1841, and became member of the Academy in 1846; Order of Danebrog, 1852. Works: Cavalry Attack at Sehestedt (1822); Skirmish in Tyrol (1829), Roman Peasants going to Market (1837), Old Fisherman (1844), Cattle in the Water (1846), Scene in St.



SONNTAG

John's Night (1847), Attack on Düppel (1849), Battle of Fredericia (1850), do. of Idsted (1851), St. John's Festival (1858), Return from Market (1870), On the Day after Battle of Idsted (1876), Copenhagen Gallery; Battle of Fredericia (1865), City Hall, Fredericia. In fresco: Arrival of Thorwaldsen at Copenhagen, Unloading of his Sculptures at the Museum, Thorwaldsen Museum, Copenhagen.—Weilbach, 646; Sigurd Müller, 333.

SONNTAG, WILLIAM LOUIS, born at East Liberty, near Pittsburg, Pa., March 2, 1822. Landscape painter, self-taught. After painting for several years in Cincinnati, he removed to New York, where he still resides. Visited Europe in 1853, 1856, 1860, and 1862. Elected N.A. in 1861. Works: Progress of Civilization (series of 4); Alastor or the Spirit of Solitude; Eagle's Home; Dream of Italy; Spirit of the Alleghanies (Duke of Buckingham); View of the Shenandoah; Recollections of Italy; Sunset near Bethlehem—New Hampshire (1871); Sunset in the Swamp—Coast of Maine (1873); View in Vermont (1875); Sunset in the Wilderness, Gulf (1876); Deserted (1877); Passing Shower (1878); Edge of the Woods, T. B. Clarke, New York; Tangled Woods of New Hampshire (1880); Morning in the White Mountains (1881); Fog Rising off Mount Adams (1882); Near Old Orchard Beach—Maine (1883); Mount Winthrop, Burbank's Lake near Shelburne—New Hampshire, Edge of a Pond—Maine, Entrance to a Grove near Portland—Maine, Study of Trees (1884); Mascott Lake—New Hampshire, Hill-Side—New Hampshire (1885); On Glen Road to Mount Washington, Ingalls Brook—New Hampshire (1886).

SOOLMAKER, JAN FRANS, flourished second half of 17th century. Flemish school. Landscape painter, pupil in Antwerp of Jan de Bruin in 1654, but rather imitated the style of Berchem. Works: Reconciliation of Jacob and Esau, Peasant Women at a Fountain in Italy, Brussels Museum; Peasants driving Cattle to Market, Hague Mu-

seum; Cattle Market, Bamberg Gallery; Italian Herdsmen with Cattle by a Well, Darmstadt Museum; Landscape with Figures, Liechtenstein Gallery, Vienna.—Van den Branden, 1072.

SOPOLIS, Roman painter, about middle of 1st century B.C. Pliny says (xxxv. 40 [148]), that his works and those of Dionysius filled the picture galleries. He was at the head of a school of painters in Rome (Cic., Ad. Att., iv. 16). Raoul-Rochette calls him a portrait painter.—R.-R., Schorn, 315, 404.

SORDICCHIO, LO. See *Pinturicchio*.

SORDO DI SESTRO. See *Travi*, Antonio.

SÖRENSEN, CARL FREDERIK, born at Besserby on Samsø, Feb. 8, 1818, died in Copenhagen, Jan. 24, 1879. Marine painter, pupil of Copenhagen Academy, won a prize in 1847; cruised in the Mediterranean on a Danish frigate in 1846, and for some time went to sea every year in a Danish man-of-war; visited Germany, the Netherlands, England, and France in 1853-54, and Italy in 1864. Member of Copenhagen (1856) and Stockholm Academies. Professor in 1869. Orders of Danebrog and Vasa. Works: Coast of Jutland after Storm (1848), Summer Morning at Elsinore (1861), The Shears at Bohuslen (1862), On the Coast of Iceland (1878), Copenhagen Gallery; View from the Sound by Kronborg (1871), Christiania Gallery; Men-of-War, Stockholm Museum; Sunrise near Skagen; View of the Kattegat.—Sigurd Müller, 339; Weilbach, 668.



SORGH (Zorg), HENDRIK MAERTENSZ, born in Rotterdam in 1621 (?), died there between Oct. 16, 1669, and Aug. 6, 1670. Real name Hendrik Martensz Rokes. Genre painter, pupil of Willem Buiteweg;

SORTIE

formed himself after the works of Brouwer, though more dull and heavy in colour. He

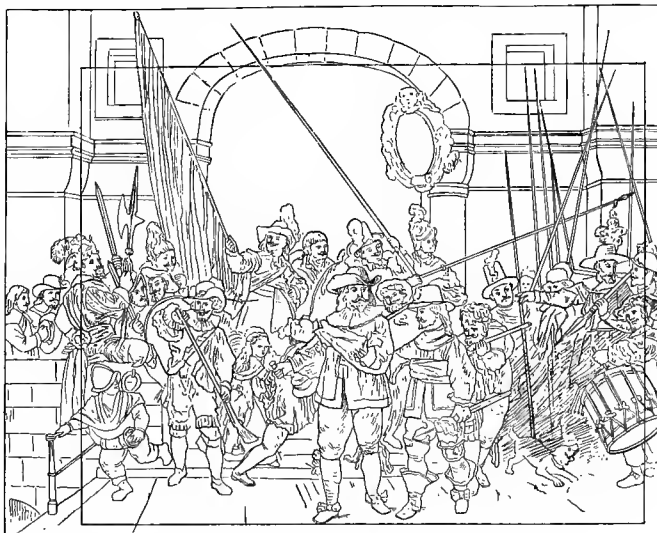


represented peasant scenes, conversations, and kitchen interiors, with genuine feeling for nature, good drawing, and careful execution. Works: Boors at Cards, Man and Woman at Table, National Gallery, London;

Old Woman by the Fireside, Madrid Museum; Alchemist, Mr. Henderson, ib.; Kitchen Interior, Louvre; Fish Market, Lute Player (1661), Storm (1668), Amsterdam Museum; Rustic Interior (1650), Great Market at Rotterdam (1654), Rotterdam Museum; Card Players, Dubus Collection, Brussels; Peasants Smoking, Augsburg Gallery; Party of Peasants, Labourers in the Vineyard (1665), Brunswick Gallery; Peasants' Brawl, Berlin Museum; Quarrel in a Cellar, Fisherman with Salmon, Karlsruhe Gallery; Dutch Vegetable Market, do. Fish Market, Cassel Gallery; Peasant Family (1646), Tavern Interior, Old Pinakothek, Munich; Card Players (1643), Fishmongers and Cook (1664), Labourers receiving Pay (1667), Dresden Gallery; Adoration of the Shepherds (1642), Copenhagen Gallery; do. (1646), Marine with Vessels (1650), Peasant's Brawl (1665), Hermitage, St. Petersburg.—Ch. Blanc, *École hollandaise*; Burger, *Musées*, ii. 271; Riegel, *Beiträge*, ii. 322; Kramm, vi. 1902; Kugler (Crowe), ii. 424.

SORTIE OF THE BANNING COCK COMPANY, *Rembrandt*, Amsterdam Museum; canvas, H. 11 ft. 9 in. × 14 ft. 3 in.; signed, dated 1642. Erroneously called *Ronde de nuit* and *Patrouille de nuit* by French writers, and *Night Watch* by Sir Joshua Reynolds. It represents the gathering in broad daylight, of the Civic Guard of Amsterdam outside of their quarters, from which they are emerging at the sound of the drum calling them to practise. Captain Banning Cock and his lieutenant, Willem van Ruytenberg, in centre, are followed by the ensign, with the orange, white, and blue standard of Amsterdam, and the sergeants with their halberds; the drummer, with a dog at his heels, is beating his drum, in right hand front corner, and the guards, armed with arquebuses and pikes, are crowding through the open door behind.

On a shield on the building are the names of sixteen of the principal figures, all of which are portraits. One of the most important works of the master, who received for it 1,600 florins. It remained in the possession of the arquebusiers until about 1700, when it was removed to the Hotel de Ville, where, in order to fit it into a space between two doors, it is supposed to have been reduced in size. A copy (H. 2 ft. 2 in. × 2 ft. 9 in.), now in the National Gallery, London, ascribed formerly both to Rem-



Sortie of the Banning Cock Company, Rembrandt, Amsterdam Museum.

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SOUCHON

brandt and to Gerard Dou, but probably painted about 1660 by Gerrit Lundens, proves that the original was cut off as shown in the accompanying outline sketch. Judging from the proportions of this copy, the original, which was placed in the Treppenhuis Museum in 1808, was formerly 12 ft. 8 in. high × 16 ft. 6 in. long. It was restored in 1758 by Vau Dijk, and again superficially in 1852 by N. Hopman. Engraved by L. A. Claessens (1797); J. W. Kaiser (1867). Etched by Unger; Flameng; Massaloff; Charles Waltner (1886). Lithographed by A. Mouilleron.—Cat. Amsterdam Gal.; Vosmaer, 147, 462; Smith, vii. 59; Gaz. des B. Arts (1860), vi. 368; (1885), xxxii. 406; Mollett, Rembrandt, 42; Fromentin, 325.

SOUCHON, FRANÇOIS, born at Allais (Gard), Nov. 19, 1787, died at Lille, April 5, 1857. History painter, pupil of David; director of school of painting at Lille in 1836–1857. Works: Martyrdom of St. Sebastian (1824), Cathedral of Bordeaux; Sick Man (1827), Lille Museum; Raising of Lazarus (1827), Church of St. Nicolas-des-Champs, Paris.—Bellier, ii. 52; Devémy, Notices biographiques sur Fr. Souchon (Douai, 1875).

SOUCHON, WILHELM FERDINAND, born at Halberstadt in 1825. History, genre, and portrait painter, pupil of Berlin Academy under Remy, then in Munich (1848) of Kaulbach and Anschutz, and finished his studies in Rome and Naples, 1851–54. He settled at Leipsic in 1855. Works: Thirty Biblical Scenes, Greek Church, Leipsic; Christ Blessing, Church at Thronitz, Saxony; Last Supper, Church at Grunau, ib.; Pifferari and Beggar, Emperor of Germany.—Müller, 498.

SOURCE, LA, Dominique *Ingres*, Louvre, Paris; canvas, H. 5 ft. 5 in. × 2 ft. 3 in.; signed, dated 1856. A young girl, nude, with blonde hair, standing in a rocky niche, her right arm raised above her head, with her fingers grasping the bottom of a vase, which, inclined upon her shoulder, is held by her left hand; three little streams

of water flow from its mouth into a pool in which her feet are reflected. London Exchange, 1862. Bequeathed by Comtesse Duchâtel, 1878. Engraved by Calamatta; L. Flameng.—Ch. Blanc, *Life*, 192.

SOUTMAN, PIETER, born in Haarlem about 1580, died there, Aug. 16, 1657. Dutch school; history and portrait painter, supposed pupil of Rubens; was for several years court painter to the King of Poland, became a citizen of Antwerp in 1620, and returned to Haarlem in 1628. Works: Two Archery-Pieces (1642, 1644), Haarlem Museum; Laocoon and his Sons, Cassel Gallery.—Bode, *Studien*, 110; Kramm, v. 1545; Van der Willigen, 266.

SOWER (Le sèmeur), Jean François *Millet*, William H. Vanderbilt Collection, New York. A sturdy peasant, bony and swart, with a bag of grain about his waist, is striding along sowing grain on a hill-side; on the other side of the slope a last ray of sun shows a pair of oxen and a man at the end of their furrow. The gesture of the sower, says Théophile Gautier, is "so beautiful that Triptolemus, guided by Ceres, on some Greek bas-relief, could not have more majesty." Painted in 1850; Salon, 1850. The first Sower (1849), Q. A. Shaw, Boston, was laid aside by Millet because the canvas was too short, and the present one painted for the Salon. Etched by Maris.—Art Treas. of Amer., iii. 86.

SOYER, PAUL, born in Paris; contemporary. Genre painter, pupil of L. Cogniet. Medals: 1870; 2d class, 1882. Works: Card Party (1883); Head of Old Peasant (1884); Foundry at Antoigné, My Gardener (1885); Interior of Forge (1886).

SPADA, LIONELLO, born in Bologna in 1576, died in Parma, May 17, 1622. Bolognese school; first colour-grinder, and then pupil of the Carracci; after executing a few works in Bologna, went to Rome and became the pupil of Caravaggio, whom he followed in all his travels. After his master's death (1609), Spada returned to Bologna, where his vanity and arrogance won him the

hatred of other artists; but his real talent is proved by his *St. Dominick burning the Heretical Books*, in *S. Domenico*. *Ranuccio*, Duke of Parma, invited him to his court, and he spent the rest of his days there. Other works: *Prodigal Son*, *Æneas and Anchises*, *Concert*, *Martyrdom of St. Christopher*, *Louvre*; *Melchisedec blessing Abraham*, *Bologna Gallery*; *Painter's Portrait*, *Uffizi*, *Florence*; *Chastity of Joseph*, *Lille Museum*; *Christ crowned with Thorns*, *Naples Museum*; *Christ before Pilate*, *Parma Gallery*.—*Malvasia*, ii. 73; *Ch. Blanc*, *École hollandaise*; *Burckhardt*, 764, 788, 790, 803.



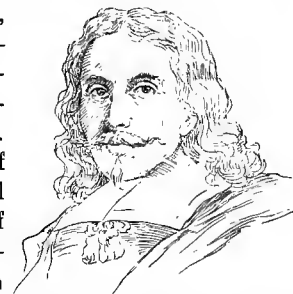
SPAENDONCK, GERARDUS VAN, born at *Tilburg*, *March 23, 1746*, died in *Paris*, *May 11, 1822*. *Dutch school*; flower painter, pupil of *Herreyns*; went to *Paris* about 1770, and became miniature painter to the king in 1774. His flower and fruit-pieces are almost equal to the best by *Huysum*. Professor of iconography at the *Jardin des Plantes* and member of the *Institute* (1781). Works: *Flowers and Fruits* (1789), *Louvre*. His brother, *Cornelis* (1756–1840), distinguished in the same branch, painted especially for the porcelain factory at *Sèvres*.—*Ch. Blanc*, *École hollandaise*; *Immerzeel*, iii. 101.

SPAGNA, LO, born in 14—, died about 1530. *Umbrian school*; real name *Giovanni di Pietro*, but commonly called, from his nationality, *Lo Spagna* (the Spaniard). Called by *Vasari*, *Giovanni Spagnuolo*. Art education wholly Italian, under *Perugino* and *Pinturicchio*. Was the companion of *Raphael* in the school of *Perugino*, and his



manner is a mixture of the *Peruginesque* and *Raphaelesque* without the high qualities of either. Appears first as an independent master at *Todi*, but usually lived at *Spoletto*. Among his early works are the feeble *Nativity*, at the *Vatican*, called the *Madonna della Spineta*, and the *Adoration of the Magi*, *Berlin Museum* (attributed to *Raphael*). They are *Peruginesque* in distribution and drawing, and *Raphaelesque* in accompaniments of type and drapery, and are of great interest as showing how *Lo Spagna* combined the methods of his master and comrade. This is further illustrated in the *Madonna with Saints* in the *Perugia Gallery*, and the *Madonna* in the *Rovigo Gallery*, assigned to *Perugino*. Fine frescos by him still exist at *Todi*, *Trevi*, *Spoletto*, *Narni*, *Perugia*, and *Assisi*. In 1516 *Lo Spagna* received the freedom of the city of *Spoletto*, and the following year he was elected captain of the guild of *St. Luke*. With none of *Pinturicchio's* hardness, pure and simple in style, *Lo Spagna* is, after *Raphael*, the most sympathetic of *Perugino's* scholars. Other works: *Nativity*, *Louvre*; *Nativity*, *Vatican*; *Ecce Homo*, *National Gallery*, *London*; *Madonna Enthroned*, in lower church, *S. Francesco*, *Assisi*; *Coronation of the Virgin*, *Municipio*, *Narni*; *Madonna*, *Palazzo Pubblico*, *Spoletto*.—*C. & C.*, *Italy*, iii. 303; *Vasari*, ed. *Le Mon.*, xi. 53; ed. *Mil.*, iii. 593; *Ch. Blanc*, *École ombrienne*; *Burckhardt*, 574, 649; *Lübke*, *Gesch. ital. Mal.*, i. 444.

SPAGNOLETTO, LO, born at *Jativa*, *Spain*, *Jan. 12, 1588*, died in *Naples* in 1656. *Valencian and Neapolitan schools*. Real name *Josef de Ribera*; pupil in *Valencia* of *Francisco Ribalta*; went when quite young to *Rome*, and lived, while studying, on the charity of his comrades, who nick-



SPAGNUOLO

named him Spagnoletto (little Spaniard). A cardinal took pity upon him, clothed him, and attached him to his household, but Spagnoletto soon ran away, declaring that he needed the spur of poverty to make him a good artist. After studying under Caravaggio he went to Parma, where the grace of Correggio temporarily influenced him; but he soon returned to the style of Caravaggio, which he even exaggerated. Having settled in Naples, where he married the daughter of a rich picture-dealer, he was appointed court painter by the Spanish viceroy, his fellow-countryman, and soon

knighted by Innocent X. in 1644. Bermudez repudiates the story that he disappeared from Naples on account of the seduction of his daughter, Maria Blanca, who was also a good painter, by Don John of Austria. Among his numerous works are: Madonna, Beggar, Louvre, Paris; Dead Christ, Shepherd with a Lamb, National Gallery, London; Diogenes with the Lantern (1637), St. Mary of Egypt (1641), Deliverance of Peter (1642), Martyrdom of St. Bartholomew, do. of St. Lawrence, Jacob tending Laban's Sheep, seven others, Dresden Museum; Susanna and the Elders, Städel Gallery,



Spalatro, Washington Allston, H. R. Bishop, New York.

found himself possessed of wealth and honours, which enabled him to live like a grandee and entertain nobles and princes in his palace. Notwithstanding his supreme position he was jealous of the advancement of others, and became chief of the infamous cabal of Naples to make war, even to the knife, on painters of rival schools employed in Naples. By the aid of his tools (Correnzio and Caracciolo), Annibale Carracci, Cavaliere d' Arpino, Guido, Gessi, and Domenichino were successively driven away, while Domenichino's death was probably hastened by poison. Ribera was made a member of the Academy of St. Luke in 1630, and was

knighted by Innocent X. in 1644. Bermudez repudiates the story that he disappeared from Naples on account of the seduction of his daughter, Maria Blanca, who was also a good painter, by Don John of Austria. Among his numerous works are: Madonna, Beggar, Louvre, Paris; Dead Christ, Shepherd with a Lamb, National Gallery, London; Diogenes with the Lantern (1637), St. Mary of Egypt (1641), Deliverance of Peter (1642), Martyrdom of St. Bartholomew, do. of St. Lawrence, Jacob tending Laban's Sheep, seven others, Dresden Museum; Susanna and the Elders, Städel Gallery, Frankfort; his Portrait, St. Jerome, Uffizi, Florence; Mathematician, Philosopher, Palazzo Brignole, Genoa; Martyrdom of St. Bartholomew, Palazzo Spinola, ib.; Martyrdom of St. Sebastian, St. Jerome, Silenus and Satyrs, Naples Museum; Communion of the Apostles, and Descent from the Cross, S. Martine, Naples; Twelve Apostles, Parma Museum; St. Jerome, Quirinal, Rome; St. Jerome, Academy of St. Luke, ib.; St. Stanislas with Infant Jesus, Palazzo Borghese, ib.; St. Jerome, St. Bartho-

lomew, Palazzo Colonna, ib.; Death of Adonis, St. Jerome, Palazzo Corsini, ib.; Hercules and Antæus, Turin Gallery; Martyrdom of St. Sebastian, two St. Jeromes, and St. Procopius, Hermitage, St. Petersburg; St. Bartholomew, *Jacob's Dream*, Martyrdom of St. Bartholomew, St. Francis, Hermit at Prayer, Conception, and fifty others, Madrid Museum; *Joseph in Prison*, Escorial.—Cean Bermudez, iv. 184; Lanzi, ii. 32; Ch. Blanc, *École espagnole*; Burekhardt, 767, 774; Gaz. des B. Arts (1882), xxv. 40.

SPAGNUOLO. See *Spagna*.

SPALATRO, or Vision of the Bloody Hand, Washington Allston, H. R. Bishop,

ARTIST

GUSTAV ADOLPH SPANGENBERG

LUTHER AND HIS FAMILY

ENGRAVED BY L. SCHULZ



SPANGENBERG

New York; burned in 18—. Scene from Mrs. Radcliffe's novel, "The Italian." Schedoni, a monk, who has engaged the fisherman Spalatro to murder Ellena, the heroine of the story, is conducting him with a lamp through the vaults, when Spalatro is seized with terror at the vision of a bloody hand. Considered by Allston his best picture. Painted in 1832 for H. S. Ball, of Charleston, S. C.; passed to John Taylor Johnston, of New York, at whose sale (1876) sold for \$3,900 to H. R. Bishop; burned at his country-seat on the Hudson.

SPANGENBERG, FRIEDRICH, born at Göttingen, Dec. 3, 1843, died on Mount Vesuvius, June 25, 1874. History painter, pupil in Munich of Ramberg, then (1861) in Venice of Pauwels; returned to Munich, where he received marks of distinction from the Union for Historical Art, and, provided with the great stipend, was about to complete his studies in Italy, when he was struck down by paralysis of the heart while ascending Mount Vesuvius. Works: Triumph of the American Union, Capitol, Washington; Vandals Plundering; Geiserich's Departure from Rome.—Kunst-Chronik, ix. 627.

SPANGENBERG, GUSTAV (ADOLF), born in Hamburg, Feb. 1, 1828. History and genre painter, pupil in Hamburg of Hermann Kauffmann, in Hanau of Pellissier, then of Antwerp Academy (1848-50), and in Paris (1851-57) of Couture and the sculptor Triqueti; copied in the Louvre, visited England and Holland, and in 1857-58 Italy, and settled in Berlin. Professor; member of Berlin, Vienna, and Hanau Academies. Medals: Cologne, 1861; Berlin, 1868, 1876; Vienna, 1873. Works: Amsterdam Orphan Girls (1851), Donkey Driver's Siesta (1855), Walpurgis Night (1862), Hamburg Gallery; Rat Charmer of Hameln; St. John's Eve in Co-



logne; Luther as Squire George; Luther making Music at Home (1866), Leipsic Museum; Luther and Melancthon (1867), Mr. Probasco, Cincinnati; *Luther* translating the Bible (1870), Procession of Death (1876), National Gallery, Berlin; Luther's Entry into Worms (1875), Königsberg Museum; Allegory of Labour and Vice (1878); Will o' the Wisp (1879); Three Marys at Christ's Tomb (1880). In fresco: The Four Faculties (1885), University, Halle. — Jordan (1885), ii. 219; Leixner, Mod. K., ii. 82; Müller, 499; Rosenberg, Berl. Malersch., 225; Illustr. Zeitg. (1883), ii. 345; D. Rundschau, ix. 324; xvii. 301; xxi. 147; Zeitschr. f. b. K., vi. 144; xii. 292.

SPANGENBERG, LOUIS, born in Hamburg in 1824. Landscape and architecture painter, pupil in Munich of Emil Kirchner, then studied in Brussels; travelled in France, England, Italy, and Greece, and settled in Berlin in 1857. Member of Berlin Academy. Works: Citadel of Corinth; Acropolis of Athens (several times); Uglei Lake in Holstein; Village in Burgundy; Farmyard in Oldenburg (1862); The Regenstein in the Hartz Mountains; Fishermen's Hut on the Baltic (1866); Theatre of Herodes Atticus at Athens (Jubilee Exhibition, Berlin, 1886).

SPANISH MARRIAGE. See *Marriage*.

SPASIMO DI SICILIA, *Raphael*, Madrid Museum; wood transferred to canvas, H. 9 ft. 10 in. × 7 ft. 6 in. Christ, on the way to Calvary, has sunk under the weight of the cross, which Simon of Cyrene offers to carry; an executioner, at left, endeavours to drag him along by a rope, while another raises his spear to strike him; but, regardless of his own sufferings, he turns consolingly to the Virgin, who, kneeling with outstretched arms, is supported by St. John and Mary Magdalen; behind them follow other women and a procession of Roman soldiers and citizens from the city gates; in the background, a mounted standard-bearer is turning towards Calvary, seen in distance. The word Spasimo (spasm) is in allusion to the

SPARMANN

spasm or fainting fit of the Virgin. Painted in Rome between 1516–18 for monks of Monte Oliveto, S. M. dello Spasimo, Palermo; vessel wrecked on way to Palermo, and picture, packed in a tight case, floated into Gulf of Genoa, and was picked up and taken to Genoa, where the people were delighted with their acquisition, but the Pope com-

Kugler (Eastlake), ii. 462; Passavant, ii. 244; Müntz, 523; Madrazo, 187; Réveil, vi. 373.

SPARMANN, KARL CHRISTIAN, born at Meissen, Saxony, in 1805, died at Dresden in 1865. Landscape painter, pupil of Johann Samuel Arnold (1766–1827) at Meissen, and of Dahl in Dresden; became in 1824 drawing-

master at Arenenberg, near Constance, of Prince Louis Napoleon, who, when emperor, gave him a pension; spent his winters in Rome, returned home in 1826, and visited Switzerland and Tyrol in 1828. Works: *The Sustenpass*; *Heath near Dresden* (1843), *View near Dessau* (1844), *Dresden Art Union*; *View of Dresden* (1841), *Harrach Gallery, Vienna*.—Nagler, xvii. 116.

SPECKTER, ERWIN, born at Hamburg, July 18, 1806, died there, Nov. 23, 1835. History painter, pupil of Cornelius in Munich, where he was also much influenced by Overbeck and Genelli; returned to Hamburg, and in 1830 went to Italy, where he adopted the style and colouring of the old Venetian masters. Works: *Christ and the Woman of Samaria* (1829); *Three Marys at the Sepulchre* (1829), *Albanian Woman with Jug* (1831), *Roman Woman* (1832), *Kunsthalle, Hamburg*; *Samson* and



Spasimo di Sicilia, Raphael, Madrid Museum.

pelled them to give it up to its rightful owners; sold by monks in 1661 to Philip IV. and taken to Madrid; carried to Paris in 1813; returned in 1819. Numerous copies by *Antonello da Palermo* and others. Engraved by *Agos. Veneziano* (1517); *Dom Cunego* (1781); *Ferdinand Selma* (1808); *Charles Normand* (1813); *P. Toschi*; and many others.—*Vasari*, ed. Mil., iv. 357;

Delilah (1834), *Leipsic Museum*.—*Cotta's Kunstbl.* (1820–34); *Nagler*, xvii. 123; *N. Necrol. der D.* (1835), ii. 1049.

SPERANZA, GIOVANNI, Venetian school, first half of 16th century. Said by *Vasari* to have been pupil of Mantegna, with whose style his own has an affinity, like that of his countryman, *Bartolommeo Montagna*, whose work his own closely resembles, as,

SPERLING

e.g., a Madonna in Casa Agosti at Belluno. Two altarpieces by him exist: one, a Virgin Enthroned, in S. Giorgio, Velo; the other, an Assumption, in the gallery of Vicenza. Other specimens of his work are in S. Corona and S. Chiara, Vicenza, and in the Casa Piovene, Padua.—C. & C., N. Italy, i. 420; Burckhardt, 604.

SPERLING, JOHANN CHRISTIAN, born at Halle, Saxony, in 1691, died at Anspach in 1746. Portrait painter, son and pupil in Hamburg of the portrait painter Johann Heinrich Sperling, then pupil of Leipsic Academy. Court painter in Anspach in 1710. Later went to Rotterdam; became one of the best pupils of Adriaan van der Werff, many of whose pictures he copied. Works: Pomona and Vertumnus in the Form of an Old Woman (1719), Dresden Gallery; Head of a Persian (1743), Gotha Museum.—Nagler, xvii. 138.

SPERL, JOHANN, born at Buch near Nuremberg, Nov. 3, 1840. Genre painter, pupil at the Industrial Art School in Nuremberg under Kreling, then of the Munich Academy under Anschütz and Ramberg. Works: The New Suit; Looking for a Bride; Going to Baptism; Suabian Peasant Wedding; On Furlough.—Müller, 499.

SPHINX, QUESTIONER OF THE, *Elihu Vedder*, Martin Brimmer, Boston. The Sphinx, covered to the chin with the desert sand, as it was before the excavations of Captain Cavaglia; an old Arab, bending forward and partly kneeling, has placed his ear to the imperturbable lips, as if he expected the mystery of the ages to answer his questions.

SPIELBERG (Spilberg), JOHANNES, born at Düsseldorf, April 30, 1619, died there, Aug. 10, 1690. Dutch school. Portrait and history painter, pupil of Govert Flinck in Amsterdam. Court painter in Cologne, where he portrayed many princes and princesses. Works: Archer's Banquet (1650), Amsterdam Museum; Lady's Portrait (1648), Darmstadt Museum; Juno giving Io to Argus, Liechtenstein Gallery,

Vienna; Portrait of Prince Johann Wilhelm of the Palatinate, and Portrait of a Lady (both attributed), Munich Gallery.—Immerzeel, iii. 104.

SPIERINCKX, PEETER, born at Antwerp, Aug. 30, 1635, died there, buried Aug. 30, 1711. Flemish school; landscape painter, mostly self-taught; went in 1660 to Italy, and returned to Antwerp in 1666, having meanwhile painted also in France, for Louis XIV. Works: Two Landscapes, St. Augustine's, Antwerp; do., Madrid Museum; View in Paris, Germanic Museum, Nuremberg; Landscapes with Figures, etc. (2), Oriental Seaport, Schleissheim Gallery.—Van den Branden, 1073.

SPIES, RETURN OF THE (L'automne, Autumn), Nicolas Poussin, Louvre, Paris; canvas, H. 3 ft. 10 in. × 5 ft. 3 in. In a valley, with a height and fortifications of a city on right, a woman mounted upon a ladder gathers fruit from a tree; in foreground, the two spies sent by Moses into Canaan bear suspended from a pole immense bunches of grapes as evidence of the fertility of the soil. One of a series of four painted in 1660-64 for the Duc de Richelieu, whence passed to Louis XIV. Engraved by J. Pesne.—Filhol, iv. Pl. 238.

SPIESS, HEINRICH, born in Munich, May 10, 1832 (1831), died there, Aug. 6 (8), 1875. History painter, pupil of Munich Academy under Voltz and Kaulbach. Assisted Schwind in the Wartburg frescos; with his brother August painted the Villa Feodora in Liebenstein after L. Richter's designs. Works: Two Scenes from Life of Henry the Lion, National Museum, Munich; allegorical representations of the Sciences (with his brother August), in Arcades of Maximilianeum, *ib.*—Dioskuren (1875), 262; Kunst-Chronik, x. 810.

SPILNBERGER (Spielberger), HANS, born at Kaschau, Hungary, in 1628, died in 1679. History painter, supposed to have studied in Italy. Court painter in Augsburg, then in Vienna. Works: St. Peter's Pentecostal Sermon, Church of Holy Cross,

SPINELLI

Augsburg; Death of St. Benedict, St. Emmeram's, Ratisbon; Assumption, St. Stephen's, Vienna.

SPINELLI, PARRI, born in Arezzo in 1387, died there in 1452. Florentine school; son of Spinello Spinelli, and probably his pupil, but an imitator of Lorenzo Monaco. He was a third-rate artist, below the Gerini in talent, though Vasari, his townsman, saw fit to praise him. Some of his frescos, much overpainted, exist in S. Domenico, in S. Maria della Misericordia, and in S. Francesco, Arezzo.—C. & C., Italy, ii. 25; Vasari, ed. Le Mon., ii. 198; iii. 144; ed. Mil., ii. 275; Siret, 880; Burckhardt, 493.

SPINELLI, SPINELLO, born at Arezzo about 1333, died there, March 14, 1410. Florentine school. Son of Luca Spinelli, of a Ghibelline family that took refuge at Arezzo about 1308; commonly called Spinello Aretino or d' Arezzo. Pupil of Jacopo di Casentino, and at twenty a better painter than his master. He was of great merit, following the style developed by Jacopo and by Bernardo Daddi, but rose above them and represented the spirit of Giotto's school at the close of the 14th century better than any other artist of his time. He had, indeed, many of the qualities of Giotto, though compared with him he is a bold decorator, careless of form and of detail. The Florence Academy has a Madonna with Saints and Angels, signed and dated 1391; and a church in Arezzo his *Madonna della Rosa*; but he is seen at his best in his frescos, especially Life of St. Benedict (1385), Sacristy of S. Miniato, near Florence; History of SS. Ephesus and Potitus (1391), Campo Santo, Pisa; Barbarossa and Pope Alexander III., Palazzo Pubblico, Siena; and Lucifer and the Rebel Angels (fragment belonging to Sir A. H. Layard, England), in S. Francesco, Arezzo.—C. & C., Italy, ii. 7; Vasari, ed. Le Mon., ii. 185; ed. Mil., i. 677; W. & W., i. 477; Burckhardt, 493, 495, 498, 504.

SPITZER, EMANUEL, born at Pápa, Hungary, Oct. 30, 1845. Genre painter,

mostly self-taught; worked in Paris in 1864-67, for "L'Art pour tous," settled in Munich in 1871, and is one of the contributors to "Fliegende Blätter." Works: Fisher Boy (1873); Girl at the Well, Girl playing among Flowers (1875); Little Darling, Surprise for Papa (1877); Sweet Gossip (1878); Permission for Dancing (1884); They are coming! (1885).—Wurzbach, xxxvi. 186; Allgem. K. Chr., viii. 587.

SPITZWEG, KARL, born in Munich, Feb. 5, 1808, died there, Sept. 13, 1885. Genre and landscape painter, pupil of Hanson; for several years illustrator for the comic paper "Fliegende Blätter." His pictures are



marked by genuine humour, and he has been called the Jean Paul of painters. Order of St. Michael in 1865. Works: Sunday Hunter (1844); Widower (1845); Policeman catching Flies (1852); Bookworm (1853); Writer cutting Pen (1854); Schoolmaster serenading his Sweetheart, Old Gentleman in Favourite Spot, Provinzial Museum, Hanover; School Children (1859), Itinerant Dramatic Company resting; Librarian, Biblical Interpretation (1860); Portrait Painter (1862), Prague Art Union; Women of Dachau at Forest Chapel, Letter-Carrier (1862); Mail Coach, Meeting of Old Friends (1863); Geologist, Astrologer (1864); Turkish Coffee-House (1862), Hermit playing the Violin, Group of Alpine Herdswomen, Hypochondriac examining the Weather, Lovers Parting, Serenade from Barber of Seville (1865), Schack Gallery, Munich; Ascent of Alp, Descent from do. (1870); In the Garret (1882), Two Hermits, New Pinakothek, Munich.—Allgem. K. Chr., ix. 777, 1001; Graph. K., v. 44; Kunst f. Alle, i. 24; Müller, 500; Regnet, ii. 268; Schack, Meine Gemäldesammlung (1884), 194; Zeitschr. f. b. K., iv. 115; xxi. 77.

SPOSALIZIO. See *Virgin, Marriage of*.

ARTIST
CARL SPITZWEG

THE FAREWELL

ENGRAVED BY W. HECHT



SPRANGER

SPRANGER, BARTHOLOMEUS, born in Antwerp, March 21, 1546, died in Prague about 1627. Flemish school; history and portrait painter, pupil of Jan Mandyn and of Cornelis van Dalen. In 1565 he went to Paris, and thence to Milan, Parma, and Rome, where he remained until 1575.



Recommended to Maximilian II in 1575, he executed for him and his son, Rudolph II., important decorative works, and resided as court painter in Prague, whither he returned after a visit to his native country in 1602. Ennobled by Rudolph II., he called himself Spranger van den Schilden. Despite many good qualities, his works show the want of early training. Works: Magdalen, Antwerp Museum; Susanna justified by Daniel, Brussels Museum; Holy Family, Brunswick Gallery; Banquet of the Gods, Aschaffenburg Gallery; Diana and Actæon, Christiania Gallery; Diana and Nymphs, Stockholm Museum; Venus served by the Graces, Hermitage, St. Petersburg; Resurrection (attributed), Berlin Museum; Circumcision, Descent from the Cross, Old Pinakothek, Munich; Cupid and Psyche, Oldenburg Gallery; Apollo, Mydas, and Marsias, Lot and Daughters fleeing from Sodom, Susanna and the Elders, Schleissheim Gallery; Cupid and Psyche, Stuttgart Museum; Ulysses with Circe, Mercury surprising Venus and Mars, Venus and Mercury with Genii, Apollo and Muses, Vulcan and Maia, Triumph of Wisdom, Allegory on Virtues of Rudolph II., Hercules and Omphale, Mars with Venus and Cupid, portraits of Artist and his Wife, Vienna Museum.—Ch. Blanc, *École flamande*; Féétis, *Artistes belges à l'étranger*, i. 389;

*B. Spranger
st. 1590*

Immerzeel, iii. 104; Kramm, v. 1551; Michiels, vi. 3; Riegel, *Beiträge*, ii. 31.

SPRING, Nicolas Poussin. See *Paradise*.

SPRING-TIME, Pierre Auguste Cot, D. T. Lyle, Brooklyn, N. Y.; canvas, H. 8 ft. × 4 ft. A young man and a girl, life-size, sitting in a swing among the trees of a garden. Painted in 1873; bought by John Wolfe, New York; at his sale (1878) to Mr. Lyle. Replica, smaller, Dr. Marcy, New York; two more in Europe.—Photogravure in *Art Treasures of America*, i. 54.

SPRINGER, CORNELIS, born in Amsterdam, May 25, 1817. Architecture painter, pupil of Kasper Karsen, whom he greatly surpasses in conception of his subjects and in powerful colouring. Member of Rotterdam Academy in 1856; gold medal, Hague, 1857; Orders of Oaken Crown (1861) and of Leopold. Works: City Hall at Middleburg (1859); do. and Market at Veere (1861), City Hall at Cologne (1874), Museum, Amsterdam; City in Winter, Market in Haarlem, View in the Briel, Museum Fodor, ib.; Town Hall and Market at Naarden, Rotterdam Museum; Leyden Cathedral; City Halls at The Hague, Brussels, Bremen, Brunswick, Münster, Cologne, and Lübeck; Market Place in Ulm.—Immerzeel, iii. 106; Kramm, v. 1553.

SPROSSE, KARL, born in Leipsic, June 11, 1819, died there, Jan. 1, 1874. Landscape and architecture painter, pupil of Leipsic Academy under Brauer and Schnorr. Visited Saxony and the Rhine country in 1836-37; went in 1844 to Rome; spent many years there and in Venice, but made occasional visits home; visited also Greece. Gold medal in 1854. Works: Roman Forum; St. Mary's Church in Nuremberg; Cathedral of Ratisbon; St. Mark's in Venice; Castle of Merseburg; Cathedrals of Erfurt and Worms; Series of Views in Rome and Venice; many churches and castles in Germany; Rear View of Ratisbon Cathedral (1857), The former Moat at Leipsic (1858), Tombstones of the Scaligers, Leipsic Museum.—Andresen, i. 76; *Kunst-Chronik*, ix. 252.

SPRUYT

SPRUYT, CHARLES, born at Brussels, July 26, 1769, died there in 1827(?). History and genre painter, son of and first instructed by Philip Spruyt (1727–1801), then pupil of Ghent Academy, where he won the first prize in 1790; went to Rome in 1815, and returned to Brussels in 1821. Member of Ghent Academy. Works: St. Theresa praying to the Virgin; Disciples at Emmaus (in America); Interior of Grotto in Franciscan Monastery; Shop Interior (1824); Jan I. Duke of Brabant in the Prison of his Sister Maria Queen of France (1826), formerly in Haarlem Pavilion; Francesco Francia dying while looking at one of Raphael's Pictures (1829); Interior of Subterranean Church in Rome; One of the Sette Salle, *ib.* (1833); Refectory in St. Gertrude's Convent; Landscape in Sunset (1836).—Immerzeel, *iii.* 107.

SQUARCIONE, FRANCESCO, born in Padua in 1394, died there in 1474. Paduan school; in 1422 he inherited enough from his father, Giovanni, a notary, to enable him to set up a tailor and embroiderer's shop. Embroidery being akin to the art of designing, he was attracted to the study of painting. In time he opened the earliest Italian art academy in his native city, where, as he says, 137 pupils were taught; and thus acquired the name of "father of painters." He travelled much and made a large collection of casts from the antique, pictures, and other objects of art for the benefit of his pupils. Though the founder of a school, he was himself comparatively unskilled as a painter, and the work from his studio was chiefly done by his disciples. His name first appears in the lists of the Paduan guild in 1441. He contracted to decorate the chapel of S. Cristoforo at the Eremitani, and intrusted the execution to *Pizzolo*, *Mantegna*, and others. He took part in decorating the Santo and the cloisters of S. Francesco, Padua, and painted an altarpiece and a Madonna for the Lazzara family, still extant. Besides *Pizzolo* and *Mantegna*, he numbered among his pupils Marco Zoppo, Dario of Treviso, and Ansuino.—C. & C., N. Italy, *i.*

294; Burckhardt, 128, 403, 575; Siret, 882; Vasari, ed. Mil., *iii.* 384; Lübke, *Gesch. ital. Mal.*, *i.* 456.

STAAFF, KARL THEODOR, born in the Province of Herjedalen, Sweden, June 28, 1816. Portrait painter, pupil of Stockholm Academy in 1831. Began with historical painting, then changed to portraits. Also illustrated some of Jegnér's writings. Member of Stockholm Academy in 1856. Works: King Oscar I., Drottningholm Castle near Stockholm; Charles XV.; President Asker; Gen. Akrell; and others.—Müller, 501.

STACHOWICZ, MICHAEL, born at Cracow, Aug. 14, 1768, died there, March 26, 1835. History painter, pupil of Molitor (probably Franz Ignaz, who died at Cracow in 1794) and of Kasimir Molodzinski (died at Cracow, Jan. 28, 1795); painted at first biblical scenes for churches, but after 1794 episodes of national history, and scenes from popular life, in oil and fresco. He was the first among the Polish painters to pursue a national tendency in art. Professor at the St. Barbara Lyceum, Cracow, in 1817. Member of Cracow Academy of Sciences. Works: Fettering of St. Peter (1789); Kosciuszko on the Ring Square in Cracow in 1794, Episcopal Palace, Cracow; Battle of Raclawice; Martyrs of Sandomir, St. Catharine, Bishop Erasmus, St. Sophia, Descent from the Cross, Dominican Church, Cracow; St. Helen, Franciscans, *ib.*; Divine Providence, Entombment, St. Barbara's, *ib.*; Madonna of Loreto, Capuchins, *ib.*; Entry of Prince Poniatowski into Cracow in 1809; Taking of Cracow by Warsaw Troops under Poniatowski; Vision of Sainted Poles in the Clouds, Episcopal Palace, Cracow. In fresco: Views of Cities and Representations of Popular Customs in Poland (1816–17), *ib.*; The Sciences and Arts, Polish Scholars (33 medallions in 11 groups), Eleven Episodes in History of Cracow University (1820–21), Jagellonic Hall, University, *ib.* Many others in oil and fresco in churches, monasteries, and on the estates of Polish nobles.—Wurzbach, *xxxvi.* 314.



ADRIANVS STALBENT
PICTOR RVRALIVM PROSPECTVVM ANTVERPIÆ



Van Dyck pinxit.

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ADRIAN STALBEMT.

STACK

STACK, JOSEF MAGNUS, born at Sund in 1812. Landscape painter, pupil of Stockholm Academy, and studied later in Munich. Visited the Tyrol and Italy. Works: Elf Valley in Dalecarlia, Stockholm Gallery; View of Genzano; Munich and Bavarian Highlands, Royal Palace, Stockholm.

STADEMANN, ADOLF, born at Munich in 1824. Landscape painter, pupil of Munich Academy; paints chiefly winter scenes, often by moonlight or rainy weather. Works: Winter Landscape (1837), New Pinakothek, Munich; do., Schack Gallery, ib.; View on Ammer Lake (1857); Winter Scene (1860); Rain and Sunshine (1860); Village in Winter.—Cotta's *Kunstbl.*, 1840; D. *Kunstbl.*, 1856-58; Dioskuren, 1860-62.

STADING, EVELINE, born at Stockholm in 1803, died in 1829. Landscape painter, pupil of Fahlcrantz, then copied from 1824 in Dresden after Ruisdael and studied from nature, and went in 1827 through Salzburg and Tyrol to Rome. Works: View from Villa Chigis Park near Ariccia, Park and Castle of Rosersberg, Christiania Gallery; View of the Hockstein near Dresden; Castle, Lohmen; Loch Mill; View of Dresden.

STADICÆUS, Greek painter, pupil of Nicosthenes, mentioned by Pliny (xxxv. 40 [146]) as a worthy artist. Possibly identical with the sculptor of the same name, master of Polycles.

STAELBENT. See *Stalbemt*.

STAG AT BAY, Sir Edwin *Landseer*, Lord Godolphin. Stands in the shallow of a lake, near the shore, with head erect; one of the two dogs that have followed him lies on his back howling, while the other gives tongue to announce the whereabouts of the game. Royal Academy, 1846. Engraved by C. Mottram.—*Art Journal* (1870), 144.

STAG FIGHT (Combat de Cerfs), Gustave *Courbet*, Louvre, Paris. Two noble stags, with locked horns, are contending for supremacy in a wood. Salon, 1861. Purchased at Lepel-Cointet sale for 49,100 fr.

STAG HUNT, *Velasquez*, Lord Ashburton, London; canvas, H. 6 ft. × 8 ft. Philip

IV. and his courtiers hunting stags in an arena enclosed by canvas walls, in the Prado, a royal hunting-seat two leagues from Madrid; among the personages are the King, Queen Isabel, Olivárez, Velasquez standing uncovered in foreground, and Alonso de Espinar, aide to Don Baltasar Cárlos. Painted before 1629; purchased by Mr. Baring from ex-King Joseph Bonaparte, who took it from the Royal Palace, Madrid.—Curtis, 24; Waagen, iii. 347.

By Philips *Wouwerman*, Munich Gallery; canvas, H. 2 ft. 5 in. × 4 ft. 3 in. An open country divided by a river, with huntsmen in distance driving a stag into the water, on which are people in boats; on left bank of river, a terrace and gardens; opposite, a clump of trees with a picnic party, horses, and musicians.—Smith, ix. 182.

STAIGG, RICHARD M., born in Leeds, England, about 1820; died at Newport, R. I., Oct. 11, 1881. Portrait and genre painter; came to America in youth, after studying drawing in an architect's office in Leeds, and settled in Newport, R. I., where he began to paint miniatures on ivory, under the advice and assistance of Washington Allston. In 1861 he was elected a member of the National Academy, New York; was in Paris in 1867-69, and again in Europe in 1872-74. After his return he painted portraits, and occasionally landscapes and genre pictures, some of the last of which were much admired. His miniatures, when exhibited at the Royal Academy, London, and the Salon, Paris, received favourable notice. Works: First Steps, The Lesson, St. Jerome, (1870); Italian Chestnut Gatherer (1875); Empty Nest, Cornice Road—Italy, Italian Peasant Knitting (1876); Italian Girl's Head (1877); Margaret, Boy's Head (1878); Pet Squirrel (1880).

STALBEMT (Staelbent), **ADRIAEN VAN**, born in Antwerp, June 12, 1580, died there, Sept. 21, 1662. Flemish school; landscape painter, if not pupil of, certainly influenced by Jan Brueghel. Master of the guild in 1609, its dean in 1618, called to

London by Charles I. about 1622, and worked there until 1642. His landscapes are enriched with buildings, biblical and mythological figures, and animals. Works: Wood Landscape, Antwerp Museum; do., Amsterdam Museum; Landscape, Kirmess, Cassel Gallery; Kirmess, Städel Gallery, Frankfort; do., Vienna Museum; Banquet of the Gods (1622), Judgment of Midas, Dresden Gallery; Adoration of the Shepherds (1622), Stag Hunt by a Lake, Berlin Museum; Wood Landscape, Schwerin Gallery; Triumph of David

XX STALBEMT
F. A. 1622.

over Goliath (with P. Brueghel, 1619), Madrid Museum.—Kramm, v. 1556; Michiels, ix. 118; Rooses (Reber), 411; Van den Branden, 625.

STALLAERT, JOSEPH, born at Merchtem, Brabant, in 1825. History painter, pupil of Brussels Academy under Navez; took the prize for Rome in 1848; then spent four years in Italy, France, and Germany. His pictures are in tasteful antique style. Medals at Brussels (1860), Vienna (1873), Philadelphia (1876); Order of Leopold (1863); Officer (1881); Order of Francis Joseph of Austria. Principal professor of design and of painting in Royal Academy, Brussels. Works: Penelope (1859); Hero and Leander (1861); Death of Dido, Brussels Museum; Cellar of Diomedes in Pompeii (1862); Ulysses (1863); Medea; Polyxena sacrificed to the Manes of Achilles, Ghent Museum; Cellar of Diomedes (1879). In fresco: Ceiliugs, Palace of Count of Flanders; Four Celestial Regions, Elements and Gods, in Brussels National Bank.—Müller, 501; D. Rundschau, xx. 471.

STAMMEL, EBERHARD, born at Düren in 1832. Genre painter, pupil of Düsseldorf Academy under Sohn, then studied in Antwerp, Paris, and Munich, and settled at Düsseldorf in 1859. Works: Morning after Bout; Bookworm, Royal Collection, Berlin; Cavalier and Usurer, Villa Borsig, ib.; Gentlemen's Room, Barmen Art Union; Village Artist; Everything Lost; Peasants

at the Museum; Art Amateur; Afternoon Pipe.—Dioskuren, 1865-66.

STANDAART. See *Bloemen*, Pieter van.
STANFIELD, GEORGE CLARKSON, born in London, May 1, 1828, died at Hampstead, March 22, 1878. Landscape and marine painter, son and pupil of William Clarkson Stanfield, and student of the Royal Academy, to the exhibitions of which he was a contributor from 1844 to 1876. He painted principally Continental landscapes and views of towns. Works: Church of St. Michael—Ghent (1860); Saarburg Castle (1861); On the Lahn (1863); Amphitheatre at Verona (1864); Angers (1868); Dunbar Castle (1872); Entrance to Harbour of La Rochelle (1875); On the Nile (1876).

STANFIELD, WILLIAM CLARKSON, born at Sunderland, Durham, in 1793, died at Hampstead, May 18, 1867. Began life as a sailor in the royal navy; became a scene painter when still young, and soon turned his attention to landscape



and marine painting, in which he won success; exhibited first at Royal Academy in 1829; became an A.R.A. in 1832 and R.A. in 1835. After his first visit to Italy in 1813, painted many Italian views. He excelled in mountain and river scenery, and in naval battle scenes and seaport views. Works: Market Boats on the Scheldt (1826); Wreckers off Fort Rouge (1827); Mount St. Michael (1830); Fishermen of Honfleur, View of Venice (1831); Opening of New London Bridge, Portsmouth Harbour (1832); Battle of *Trafalgar* (1836); View near St. Malo, Amalfi, Avignon, Ancona (1840); Castle of Ischia, Pozzuoli (1841); Isola Bella, Kitchen of Inn—Amalfi (1842); Mazerbo and Lucello, Ducal Palace—Venice, Ischia (1843); Oude Scheldt, Day after the Wreck (1844); Trajan's Arch—Ancona, Capture of Spanish Frigate *El Gamo* (1845); Ponte Rotto—



C. STANFIELD. R. A. PRIN'T

R. WALLIS. SCULPT



Drawn by C. Stanfield.

Engraved by H. Brindley.



Engraved by C. Heath

Printed by C. Stanfield

STANGE

Rome (1846); Dordrecht, French Troops fording the Magra (1847); Amalfi, Mola de Gaeta (1848); Tilbury Fort, Lago Maggiore (1849); Battle of *Roveredo* (1851); Bay of Baiae, Port of Rochelle (1852); The Victory towed into Gibraltar (1853); Last of the Crew, Hulks in the Medway (1854); Siege of Sebastian (1855); The Abandoned, Guarda Costa off Bidassoa (1856); St. Jean de Luz, Calais Fishermen (1857); Fortress of Savona, Castle of Ischia (1858); On Coast of Brittany, Maltese Xebec on Rocks, Brodick Castle (1859); Angers, Vesuvius, Outward Bound (1860); Capture of Smuggled Goods, Homeward Bound (1861); Stack Rock, Race of Ramsay, Nieuwe Diep, Coast of Normandy, Coast of Brittany (1862); Coast of Calabria, The Defence and her Prize on Morning after Trafalgar, Oude Scheldt, Shakespeare's Cliff—Dover, Worms Head—Bristol Channel (1863); Mew Stone—Plymouth Sound, War, Peace, On the Hollands Diep (1864); Bass Rock, Vale of Narni (1865); Tintagel Castle, Pic du Midi d'Ossau—Pyrenees (1866); Skirmish off Heligoland (1867, his last work).—*Art Journal* (1857), 137; (1867), 171; *Portfolio* (1879), 124, 135; *Gentleman's Mag.*, July, 1867; *Sandby*, ii. 149.

STANGE, BERNHARD, born in Dresden, July 24, 1807, died at Sindelsdorf, Oct. 10, 1880. Landscape painter, pupil of Rottmann in Munich in 1830; also influenced by Rahl. Visited Venice in 1849; in his latter years lived as a farmer in the country. Deep feeling for the poetry of nature and history pervades his pictures. Order of St. Michael in 1858. Works: *Morning Bell* (20 replicas); *Evening in the Alps* (1835); *Alpine Valley* (1837); *Mountain Valley at Twilight* (1838); *Autumn Evening on Lake* (1841); *Celebration of German Union* (1849); *Moonlight* (1851), Hamburg Gallery; *Foundation of Venice—Morning*; *Arrival of Admirals after Battle of Lepanto—Noon*; *Singers on the Canal—Night* (1854–57), Queen Victoria; *Ships in Gulf of Venice* (1853), Evening from Tower Window, *Burial of Doge* (1852), *Moonlight Land-*

scape (1861), New Pinakothek, Munich; *Evening Bell, Night in Venice*, Schack Gallery, ib.—*Regnet*, ii. 277; *Kunst-Chronik*, xvi. 166.

STANHOPE, R. SPENCER, born in England; contemporary. Belongs to Pre-Raphaelite school; paints highly elaborated decorative pictures akin in style to early Florentine art. Lives in Florence (1884). Works: *Flight into Egypt* (1862); *Rizpah* (1863); *The Mill, Beauty and the Beast* (1865); *Footsteps of the Flock* (1868); *Rape of Proserpine* (1869); *Eve Tempted, Love and the Maiden, Banks of the Styx* (1877); *The Shulamite, Cupid and Psyche* (1878); *Waters of Lethe* (1880); *Autumn* (1881); *The Shulamite* (1882); *Charon and Psyche* (1883); *Patience on a Monument* (1884); *Birth of Venus* (1885); *Why seek ye the Living among the Dead?* (1886).

STANZIONI, MASSIMO, Cavaliere, born in Naples in 1585, died there in 1656. Neapolitan school; pupil in Naples of Fabrizio Santafede, of Caracciolo, and Corenzio; afterwards studied in Rome works of Annibale Carracci and of Guido, and succeeded in imitating the colouring of the latter so well that he was called Guido Reni di Napoli. His reputation won him the enmity of Spagnoletto, who persecuted him bitterly. Works: *Lucretia*, Naples Museum; *Cleopatra*, Palazzo Cassaro, Naples; *Deposition of Christ*, over entrance inside Church of S. Martino, Naples; *St. Sebastian*, Louvre; *Madonna*, Liechtenstein Gallery, Vienna.—*Lanzi*, ii. 38; *Ch. Blanc*, *École napolitaine*; *Lavice*, 223.

STAPLEAUX, MICHEL GHISLAIN, born in Brussels, June 26, 1799, died in 1881. History and portrait painter, pupil of David; won grand prizes in Antwerp (1822), Brussels (1823), and The Hague (1829), and became professor in the Brussels Academy. Works: *Return of Prodigal Son*, Prague Gallery; *Death of Cleopatra*; *Napoleon at St. Helena*; many portraits of princely personages.—*Immerzeel*, iii. 108.

STARZENBORGH

STARZENBORGH, JACOBUS NICOLAAS, Baron **TJARDA VAN**, born at Wehe, Gröningen, in 1822. Landscape painter, self-taught; studied old Dutch masters until 1849, when he visited America. Settled in Düsseldorf in 1852, whence he made sketching tours to Thuringia, Switzerland, and England. Member of Amsterdam Academy. Medals: The Hague, 1857, Lyons, 1865. Works: Invitation to Kirmess; Harvest; Water Mill.—Müller, 502.

STAR OF EMPIRE, Emanuel *Leutze*, Capitol at Washington; mural painting on staircase landing, House of Representatives. "Westward the star of empire takes its way." Represents an emigrant train crossing the Rocky Mountains. Painted in 18—, for \$20,000.

STARK, JOSEF (AUGUST), born at Gratz, Styria, March 6, 1782, died there, July 23, 1838. History and portrait painter, pupil of Vienna Academy under Maurer, then under Caucig and Lampi; became director of the Gratz Academy in 1817, and of the newly erected gallery in 1819. Visited Italy in 1817 and 1826. Works: Susanna at the Bath (1816); Maximilian I. on the Martin Wall, Magdalen in the Desert (1826); Cimon taking his Father's Place in Prison (1828); Hylas and the Nymphs (1832); Baumkirchner defending the Neustadt Gate at Gratz in 1452, Venus, Count Attems, Gratz; St. John the Baptist, Chapel of the Joanneum, ib.; Christ bearing the Cross, City Parish Church, ib.; Christ in the Temple, Chapel of the former Ferdinandeum, ib.—Hormayr's Archiv (1822), 696; (1823), 724; (1827), 179; Wurzbach, xxxvi. 217.

STARNINA, GHERARDO, born in Florence in 1354 (?), died there in 1408 (?). Florentine school; pupil of Antonio Veneziano, with whom he spent some years; settled in Florence, where, in spite of rude manners and a hot temper, he found patrons. In 1378 he became involved in the disturbances of the Ciompi, and fled for his life to Spain, where he acquired wealth in

the exercise of his art. In 1387 he was again in Florence and took the freedom of the painters' company, appearing as Gherardo d' Jacopo Starna. He was painting there in 1406, after which there is no trace of him. None of the pictures attributed to him by Vasari remain, though some of the frescos in the Chapel of the Duomo at Prato, a series completed by Antonio Vite, the pupil of Starnina, may be his work.—C. & C., Italy, i. 493; Vasari, ed. Le Mon., ii. 177; ed. Mil., ii. 5; Burckhardt, 491, 497.

STARVATION COVE (Bai des Todes, Bay of Death), Julius von *Payer*; canvas, H. 12 ft. x 14 ft. The final scene in Sir John Franklin's Polar expedition; one of a series of four pictures projected by the painter. Seven of the last survivors lie dead in their boat, which is seen in its whole length in the moonlight; Captain Crozier, the only living one, bareheaded and musket in hand, is leaning forward fixedly watching a bear, whose head is seen at right watching the corpses; in the distance, two other bears; at left, an expanse of ice. Painted in 1883.—London Times, Jan. 29, 1884; Kunst-Chronik, xix. 110, 123, 157; xx. 335; Allgem. K. C., viii. 601.

STATTLER, ALBERT CORNEL, born in Cracow in 1800, died in Rome after 1870. History and portrait painter, pupil of Lampi in Vienna, and in 1817 of St. Luke's Academy in Rome, where he was influenced by Canova and Thorwaldsen, later by Overbeck, Joseph Hyzler, and Joseph Craffonara. Painted portraits of Czartoryski family in Vienna; became professor in Cracow in 1831; soon after 1850 settled in Rome. Gold medal, Paris, 1844. Works: Moses on Mt. Sinai, Abel, Holy Family, St. Joachim with SS. Anna and Mary, Cracow; Maccabees; Madonna and Angels; Madonna di Neve; Crucifixion; Baptism of Christ; Madonna surrounded by Angels; Holy Family (1870); and many portraits.—Wurzbach, xxxvii. 242.

STAVEREN, JOHAN ADRIAENSZ VAN, born at Leyden, died there after 1668.



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STEARNS

Dutch school; genre painter, painted hermits, old men and women, in a highly finished style like that of Gerard Dou, whom he closely imitated. Works: Scholar in his Study, Louvre, Paris; Hermit, Old Man in Prayer, Schoolmaster, Amsterdam Museum; St. Jerome Praying (1690), Copenhagen Gallery; St. Francis in his Hermitage, Ol-

STAVEREN

denburg Gallery; Herring Seller, Hermitage, St. Petersburg.—Kugler (Crowe), ii. 412.

STEARNS, JUNIUS BRUTUS, born in Burlington, Vt., in 1810, died in Brooklyn, N. Y., Sept. 16, 1885. Portrait and figure painter. Elected N. A. in 1849. Works: Washington as a Soldier, a Statesman, a Farmer, and In Death (4 pictures), formerly in Abbott Collection in Spingler Institute, New York.

STEELL, GOURLAY, born in Edinburgh; contemporary. Animal painter, younger brother of Sir John Steell the sculptor. Exhibits at the Royal Academy, London, and at the Royal Scottish Academy, Edinburgh, of which he is a member. He was appointed, after the death of Landseer in 1873, animal painter in Scotland to the Queen. Several of his pictures have been engraved.

STEEN, JAN, born in Leyden in 1626, died there, buried Feb. 3, 1679. Dutch school; genre painter, pupil at Utrecht of Nicolas Knupfer, and at the Hague of Jan van Goyen, whose daughter he married in 1649; developed under the influence of Frans Hals and Adriaan van Ostade. Lived for some time in Haarlem before 1648, when received into the guild of Leyden; went to The Hague



in 1649, lived there until 1653, then again at Leyden until 1658 or 1659. Said to have kept a brewery at Delft, where he lived for a short time, probably between 1650 and 1652. At various times from 1661 to 1669 he resided at Haarlem, in constant difficulties with creditors. Probably after his father's death, in 1669, he returned to Leyden, where, in 1672, he applied for a license to keep a tavern. His first wife having died in Haarlem in 1669, he married a widow, Maritje Herculens, in 1673. He stands foremost among the greatest Dutch painters of familiar life, which he illustrated with rare mastery, lashing the follies and vices of his day with keen satire. Works: Music Master, National Gallery, London; Girl with Spaniel (1663), Party of Eleven at Cards and Music, Country People in Tavern, Twelfth Night, Riotous Mirth before an Inn, Four Men and a Woman at Cards, Buckingham Palace, *ib.*; Fishmonger, School Room, Bridgewater Gallery, *ib.*; Jovial Party in Ale-House, Playing at Skittles, Lord Ashburton, *ib.*; The Glutton (1661), A Christening, Merry Party by Village Inn, Mr. Hope, *ib.*; Family Scene, Interior, Love in the Country, three others, Mr. Munro, *ib.*; Wedding, Painter singing to his Lute, Physician writing Prescription, School Boys playing Tricks (1672), four others, Mr. Baring, *ib.*; Physician feeling Pulse of a Girl, Family taking Advantage of Mother's Nap, two companion pictures with Riotous Parties, Apsley House, *ib.*; Bad Company, Feast in a Tavern (1674), Louvre, Paris; Benedicite, Comte Henri de Greffulhe, Paris; Artist's Portrait, Return from Festival, Woman Scouring, A Baker, A Quack (2), St. Nicholas's Day, Game of Tric-Trac, Peasant Wedding (1672), Banquet, The Dupe, Dancing Lesson, Jolly Inmates (1668), Sick Lady, Drinking Couple, Family Scene, Orgie, Van der Hoop Museum, Amsterdam; Eating Oysters, Wedding (1653), Six Collection, *ib.*; Artist courting Maritje Herculens, Physician feeling Lady's Pulse, Prodigal Son, Van Loon Collection, *ib.*; St. Nicholas's Day,

STEENWYCK

Surgical Operation, Tobias healing his Father, Old Man Cutting Pen, Rotterdam Museum; Dentist, Menagerie (1660), Sick-Room, similar subject, Steen's Family, The Inn, Hague Museum; St. Nicholas's Day, Surgical Operation, Rotterdam Museum; do., Twelfth Night, Gallant Proposal, Rhetoricians, Museum, Brussels; Marriage of Cana, Arenberg Gallery, *ib.*; Samson insulted by Philistines, Country Wedding, Antwerp Museum; Artist's Portrait, Suermondt Museum, Aix-la-Chapelle; Philosopher Reading, Aschaffenburg Gallery; Jan Steen in a Tavern Garden, Quarrel at Play, Frivolous Party, Berlin Museum; Wedding Contract, Merry Party, Brunswick Museum; Tavern Garden, Carlsruhe Gallery; Feast of the Bean, Tavern Scene, Cassel Gallery; Miser surprised by Death, Triumphal Entry of Saul into Jerusalem (1671), Copenhagen Gallery; Morning after Wedding, Gallery, Dessau; Boy and Dog, Old Woman and Dog, Amalienstift, *ib.*; Marriage at Cana, Woman feeding Child, Expulsion of Hagar, Dresden Museum; Moses striking the Rock, Man joking with Servant Girl, Alchemist, Fish Market at Leyden, Städel Gallery, Frankfurt; Jolly Company, Gotha Museum; Peasants in a Landscape, Interior with merry Peasants, Kunsthalle, Hamburg; Coveted Tid-Bits, Königsberg Museum; Quarrel between Card Players (1664), Doctor's Visit, Old Pinakothek, Munich; Music Assembly in Open Air, Oldenburg Gallery; Lovesick Maiden, Tavern Scene, Schwerin Gallery; Peasant Wedding, Dutch Interior (1663), Museum, Vienna; Devotee, Baron Rothschild, *ib.*; Peasant Party, Schönborn Gallery, *ib.*; Esther and Ahasuerus, Doctor's Visit, Musical Entertainment in a Garden, Game of Tric-Trac (1667), Tavern Scene, Wedding, Gouty Old Man, The Drinkers, Hermitage, St. Petersburg; Young Violinist, Peasants at Table, Uffizi, Florence; The Old Rat comes to the Trap at last, Dutch Kirmess, Metropolitan Museum, New York.—Ch. Blanc, *École hollandaise*; Bode, *Studien*, 193; Burger, *Musées*, i. 104, 252; *ii.*

107, 262; Dohme, *iii.*; Gower, *Figure Painters*, 49; Graph. K., *iii.* 28; Immerzeel, *iii.* 110; Kramm, *v.* 1562; Kugler (Crowe), *ii.* 401; *Kunst-Chronik*, *xvii.* 267, 283, 574; *Nederlandsche Kunstbode* (1881), 225; Riegel, *Beiträge*, *ii.* 326; *Wedmore, Masters of Genre Painting*, 106; Westrheene, Jan Steen (Hague, 1856); *Zeitschr. f. b. K.*, *iii.* 190; *v.* 228; *viii.* 353; *xiv.* 253, 315, 343.

STEENWYCK, HENDRIK VAN, the elder, born at Steenwyck about 1550, died at Frankfort in 1604. Flemish school; architecture painter, pupil of Jan Fredeman de Vries; master at Antwerp in 1577. Went to Germany in 1579. Painted chiefly church interiors, generally with figures by some of the Francken family. The first to represent the effect of the light of torches and tapers on architectural forms. Works: Vestibule Interior, National Gallery, London; Illuminated Cathedral, Amsterdam Museum; Buildings, Hague Museum; Interior of St. Peter's at Louvain, Brussels Museum; A Market (1598), Brunswick Gallery; Courtyard of a Palace (1588), Amalienstift, Dessau; Interior of Aix-la-Chapelle Cathedral (1573), Schleissheim Gallery; Liberation of St. Peter (1604), Gothic Church Interior, Vienna Museum; Prison of St. John the Baptist, Uffizi, Florence; others in Aschaffenburg (2), Cassel (5), Christiania, St. Petersburg (3), and Stuttgart Galleries.—Kramm, *v.* 1568; Michiels, *vi.* 203; Riegel, *Beiträge*, *ii.* 34; Siret (1883), *ii.* 294.

STEENWYCK, HENDRIK VAN, the younger, born in Amsterdam (?) or in Frankfort about 1580, died in London, after 1649. Flemish school; architecture painter, son

J. S.
Steen Steen
Steen J. Steen

Herr. v. Steenwyck
1604



HENRI STEENWYCK

STEFANO

and pupil of Hendrik van Steenwyck the elder; fellow scholar with Pieter Neefs. Painted architectural backgrounds for many of Van Dyck's pictures. Worked first at Antwerp; after 1629 in England, when Charles I. ordered several pictures from him.



Works: Christ before the High Priest, Peter's Denial, Madrid Museum; Jesus with Martha and Mary (1620), four Church Interiors, Louvre, Paris; View of a Public Square (1614), Hague Museum; Interior by Candle-Light, Suermondt Museum, Aix-la-Chapelle; Liberation of Peter (2), Gothic Church Interior, Brunswick Gallery; A Prison (1649), Berlin Museum; Liberation of Peter (2, one dated 1631), Darmstadt Museum; Terrace before Vestibule of Renaissance Building (1618), Leipsic Museum; Italian Palace (1623), Interior of Sacristy (1634), Hermitage, St. Petersburg; Interior of Renaissance Palace (1611), three others, Schwerin Gallery; three Church Interiors (1609, 1611, 1614), Hall of Castle (1637), Dresden Gallery; Liberation of Peter (1621, 1633), Church Interior, do. (1605), Vienna Museum; Gothic Church Interior, Copenhagen Gallery; do., Gotha Museum; St. Peter in Prison, Church Interior, and others, Hamp-

H. Steenwyck

ton Court.—Ch. Blanc, *École flamande*; Kramm, v. 1568; Riegel, *Beiträge*, ii. 35, 73; Siret (1883), ii. 294.

STEFANO DA FERRARA, born in Ferrara in 14—, died there, Jan. 17, 1500. Lombard school; real name probably Stefano Falzagalloni; pupil of Squarcione. His decorations of a chapel in S. Antonio,

Padua, mentioned in 1445 by Michele Savonarola as a marvel of art, were destroyed in 1500. He also painted the Madonna del Pilastro on one of the pillars of the same church. Two pictures attributed to him in Brera, Milan: one, Madonna with Saints, is in the manner of Tura; the other, Madonna Enthroned between Saints, is rather attributable to Rondinello.—C. & C., N. Italy, i. 528; Vasari, ed. Le Mon., v. 179; ed. Mil., iii. 407; Lanzi, iii. 189; Ch. Blanc, *École ferraraise*.

STEFANO DI GIOVANNI, first half of 15th century. Sienese school; commonly known as Sassetta. He imitated the formal arrangement, painful minuteness of outlines, and the softer curves of draperies which distinguish Ugolino and Segna. The Birth of the Virgin, in the sacristy of the Duomo at Asciano, the Madonna with Saints (1436), in the Osservanza outside Siena, and a similar one, in S. Domenico, Cortona, are by him.—C. & C., Italy, iii. 74.

STEFANO DA VERONA. See *Stefano da Zevio*.

STEFANO DA ZEVIO, the elder, flourished in latter part of 14th century. Veronese school; painted frescos in the choir of the Basilica of S. Zevio, Verona; Crucifixion, near the door of the sacristy there; Madonna Enthroned (fresco), over an altar in the church at Illasi.—Bernasconi, 220.

STEFANO DA ZEVIO, the younger, born at Zevio, near Verona, in 1393, died in 1450. Veronese school; called also Stefano da Verona. He was the contemporary and perhaps pupil of Vittor Pisano, but he was far from equalling him in grace, drawing, and expression. He is praised by Vasari, but the examples he has left show that he followed in the beaten track of the miniaturists, and cared more for minute finish than for drawing and modelling. Works: Fresco, Madonna and Saints, Casa Sona, Verona; Prophets, etc., over small door, S. Eufemia, Verona; Adoration of the Magi (1435), Brera, Milan.—C. & C., N. Italy, i. 458; Vasari, ed. Le Mon., vi. 86; Lanzi, ii. 88; Bernasconi, 226.

STEFFAN

STEFFAN, JOHANN GOTTFRIED, born at Wädenswyl, Switzerland, Dec. 13, 1815. Landscape painter, pupil of the Munich Academy under Cornelius, after studying lithography. Devoted himself to landscape in 1841, taking Rottmann for model. Made excursions to Bavarian and Swiss Alps, Upper Italy, and with Friedrich Voltz to Paris. Medals in Berne and Vienna. Works: Woodland near Berchtesgaden, two others, Basle Museum; View near Meiringen (1852), Approaching Storm in Canton Glarus, Berne Museum; Autumn Morning, View on Brienz Lake, St. Gall Museum; Mountain Brook, Zürich Gallery; Reichenbach Fall (1853); Among Higher Alps, New Pinakothek, Munich; Four Seasons in four Swiss Landscapes (1857); View on Vierwaldstätter Lake (1860); Mountain Brook; Chillon on Lake of Geneva (1862); Waterfall in Norway, Provinzial Museum, Hanover; Autumn in South Germany (1864), Königsberg Museum; Valley of the Elm in Canton Glarus (1865); View in Bavarian Highlands (1866) Leipsic Museum; Rocky Gorge of Aare (1870); Gmunden Lake (1873); Heights of Brienz Lake (1877); Autumn Day in St. Gallen Alps (1878), Dresden Gallery; View of Ramsau (1879); Ravine and Torrent on Glarner Alp, Waterfall after Storm (1882); Gorge at Rosenlauri Glacier (1885).—Müller, 503; Meyer, *Conv. Lex.*, xvii. 853.



STEFFECK, KARL, born in Berlin, April 4, 1818. Animal painter, pupil of Berlin Academy under Krüger and Begas, of Delaroche in Paris in 1839, and studied in Italy in 1840-42. Began with animal pictures, but soon combined history and genre with them; paints also good portraits, especially equestrian. Director of Königsberg Academy since 1880. Member of Berlin and Vienna Academies. Medals: Berlin, Paris, 3d class,

1855, and Philadelphia; L. of Honour, 1878; Prussian Crown Order, 2d class, 1885. Works: Godfrey of Bouillon rescuing Hermit from Bear (1838); Span of Buffaloes (1849), Königsberg Museum; Capture of a Standard by Margrave Albrecht Achilles (1848), Spaniels fighting for Sun-Shade (1850), Mare with Colts (1877), National Gallery, Berlin; Horse Pond; Dead Colt; Hare, Fox on the Watch (1859); Work Horses (1860); Catching Wild Horses; King Wilhelm at Sadowa (1867), Royal Palace, Berlin; Scene in Anteroom, Ravené Gallery, *ib.*; String of Horses (1872); Racing (1874); Gypsy Boy riding through a Wood (1876); Stag Hunt in Grünwald, Meet, Stettin Museum; Portraits of Emperor Wilhelm, Crown Prince, and Field Marshal Manteuffel. In fresco: Episode after Battle of Sedan (1884), Arsenal, Berlin.—Andresen, v. 104; Jordan (1885), ii. 220; Müller, 504; Meyer, *Conv. Lex.*, xviii. 886; Rosenberg, *Berl. Malersch.*, 289; *Illust. Zeitg.* (1876), ii. 197; Leixner, *Mod. K.*, ii. 115; Land und Meer (1883), ii. 260.

STEINBRÜCK, EDUARD, born at Magdeburg, May 3, 1803, died at Landeck, Silesia, Feb. 3, 1882. History and genre painter, pupil of Wach in Berlin in 1822-29; went to Düsseldorf in 1829, then to Rome, and returned to Berlin in 1833. After a long residence in Düsseldorf, settled in Berlin in 1846, but retired to Landeck, Silesia, in 1876. Member of Berlin Academy in 1841; professor in 1854. Works: Expulsion from Paradise, Angel at the Gate of Heaven (1825); Hagar in the Desert (1829); Roman Woman hunting as a Nymph; Madonna and Child; Children Bathing (1834), Mary among the Elves (1840), National Gallery, Berlin; replica of latter, Raczyński Gallery, *ib.*; St. Geneviève (1835), Darmstadt Museum; Thisbe listening at the Wall (1836); Red Riding Hood and Wolf; Adoration of Shepherds and Kings; Undine (1839); Elf Dance (1842); Parable of the Sower (1842); Lord's Supper (1844); Christ on the Cross, Entombment, St. Jacob's, Magdeburg; Adoration of Shepherds, Hed-

STEINER

wig Church, Berlin; Episode in Magdeburg's Destruction; Hylas carried off by Nymphs; Guardian Angel and Water-Sprites (1870); Lorelei, Rübezahl (1872); Erl-King's Daughters (1874). In fresco: Ceiling Medallions, New Museum, Berlin; Resurrection, Angels, Chapel of Palace, ib.; Christ on Mount of Olives, Church of Peace, Potsdam.—Müller, 504; Jordan (1885), ii. 222; Rosenberg, Berl. Malersch., 51; Wolfg. Müller, Düsseldorf, K., 186; Wiegmann, 144.

STEINER, JOHANN NEPOMUK, born at Iglau, Moravia, May 16, 1725, died in Vienna in 1792. German school; history and portrait painter, self-taught; went to Rome, where he took Raphael Mengs for his model. In 1751 visited Venice; then lived in Iglau, until the Empress Maria Theresa called him to Vienna as court painter about 1755. Member of Academy in 1767. Works: Death of St. James; St. Aloysius, Ignatius Loyola, Martyrdom of Stephen; St. Joseph, A Chemist, Vienna Academy. Portraits of Maria Theresa, Joseph II., Prince Kautz, Field-Marshal Loudon, the Poet Metastasio. Fresco paintings in different churches.—Wurzbach, xxxviii. 69; Nagler, xvii. 286.

STEINFELD, FRANZ, born in Vienna, May 26, 1787, died at Pisek, Bohemia, Nov. 3, 1868. Landscape painter, pupil of his father and of Prokop in sculpture, then of Vienna Academy in painting. Appointed chamber painter by Archduke Anton in 1815; became corrector at Vienna Academy in 1837, professor in 1838. Travelled much in Austria, Germany, Switzerland, Italy, Holland, Belgium, and France. Gold medal in 1848. His style sometimes recalls Ruissdael. He probably painted about 800 pictures. Works: Rocky Landscape near Baden (1820); Hallstadt Lake (1834); Swampy Wood and Deserted Mill (1846), Vienna Museum; Day-Break (1847); Gastein 44 Years ago (1857).—Wurzbach, xxxviii. 81; Kunst-Chronik, iv. 84; Nagler, xvii. 288.

STEINFURTH, HERMANN, born in Hamburg in 1824, died there, Feb. 7, 1880.

History and portrait painter, pupil in Düsseldorf of Karl Sohn, and of the Academy under Schadow in 1845-52; returned to Düsseldorf after having visited Italy, and settled in Hamburg. Works: Entombment (1844); Education of Jupiter (1846), Cologne Museum; Abduction of Hylas (1847); Resurrection of Christ, Peter, Paul, St. Peter's, Hamburg; Diana surprised by Actæon (1847), Tithonus abducted by Eos, Tartarus, Bacchantes, Portraits of Hermann Kauffmann, Ludwig Knaus, of himself, and three others, Kunsthalle, ib.—Kunst-Chronik, xv. 386; Graph. K., ii. 60.

STEINHAUSEN, WILHELM, born at Sorau, Feb. 2, 1846. History painter and illustrator, pupil of Berlin Academy in 1863-66, and of Carlsruhe Art School until 1869. Resided in Berlin; spent a year in Rome, and settled in Frankfort in 1876; illustrates especially religious subjects. Works: Peter's Deliverance from Prison; History of the Birth of Our Lord (1872); Labourer in the Vineyard (1881). In fresco: Decorations of Ravenstein House, Frankfort.—Müller, 505.

STEINHÄUSER, PAULINE, née Frank, died in 1816. History painter, wife of the sculptor Karl Steinhäuser. Works: Queen Esther, Schloss Bellevue, Berlin; Iphigenia, Fräulein von Waldenburg, ib.; Christ and the Woman of Samaria, Infant St. John (1846), Archangel Michael, Schwerin Gallery; Genius of the Vine (1848); Madonna (1862).—Cotta's Kunstbl., 1848; D. Kunstbl., 1857; Dioskuren, 1862.

STEINHEIL, LOUIS CHARLES AUGUSTE, born at Strasburg, June 26, 1814, died in Paris in May, 1885. Genre, portrait, and flower painter, pupil of Decaisne. Has latterly devoted himself to glass painting and church decoration. Medals: 3d class, 1847; 2d class, 1848; 3d class, 1851; L. of Honour, 1860. Works: Consolations, Leonora (1836); Young Virgin presented to Christ (1840); St. Philomena (1841); Materfamilias, My Finger told me so (1845); Fruit and Wine, Interior (1846); Mother

STEINICKE

(1847), Nantes Museum; Soap - Bubbles (1847); Young Mother, Morning (1848); Woman and her Child, Gillyflowers (1849).—Larousse; Kunst-Chronik, xx. 589.

STEINICKE, HEINRICH, born at Leer, East Friesland, May 5, 1825. Landscape painter, pupil of Hanover Polytechnic School; then studied at The Hague, and since 1852 in Düsseldorf; has made frequent sketching tours to Holland, Norway, Bavaria, Austria, Switzerland, and Italy. Works: Fjord in Norway (1855); Chiem Lake, Bavarian Mountain Landscape (1858), Stettin Museum; Ober Lake (1859), Courtray Museum; Approaching Storm (1860); Evening in Mountains (1862), Emperor Wilhelm; Evening on the Heath (1864), Provinzial Museum, Hanover; Noon Rest on Mountain Lake; German Landscape.—Müller, 505.

STEINKOPF, GOTTLÖB FRIEDRICH VON, born in Stuttgart in 1779, died there in 1861. Landscape and history painter, son and pupil of Johann Friedrich Steinkopf (1737–1825, court painter in Stuttgart in 1801). Went to Vienna in 1799, and to Rome in 1807, where he was intimate with Koch, Schick, and Overbeck, and took Claude Lorraine and Poussin for his models; lived in Vienna in 1814–21, then in Stuttgart, where he became instructor at the Art School in 1829, professor in 1833, director in 1845, and retired in 1855. Honorary member of Berlin Academy in 1825, of Vienna Academy in 1836. Würtemberg Crown Order. Works: Morning of Sacrifice (1810); Return of Hercules from Lion Hunt (1812); Italian Vintage, Ulysses and Nausicaä (1818–20); Evening in Italy (1828); Cleobis and Biton (1833); Suabian Spring (1839); Elysian Fields (1843), Stuttgart Museum; Views near Stuttgart (1827), Villa Rosenstein near Stuttgart.—Wurzbach, xxxviii. 106.

STEINLE, EDUARD, born in Vienna, July 2, 1810, died at Frankfort, Sept. 19, 1886. History painter, pupil of Vienna Academy and of Küpelwieser; went in 1828 to Rome, where Overbeck and Veit befriended

him; returned in 1834, visited Frankfort in 1837, studied fresco painting in Munich under Cornelius in 1838, settled in Frankfort in 1842, and became professor at the Städel Institute there in 1850. Next to Overbeck, with whose style he has identified himself, and to Führich, he is the most distinguished representative of religious art in



Germany. Member of Berlin, Vienna, Munich, and Hanau Academies. Gold medal for art and science; gold medal, Paris, and L. of Honour, 1855; Order of Leopold, 1860; do. of Francis Joseph, etc. Oil paintings: St. Luke painting the Virgin (1840), Basle Museum; Solomon's Judgment (1840), Emperors Albrecht I. and Ferdinand III. (1841), Römer, Frankfort; Sibylla Tiburtina (1848), Städel Gallery, ib.; Madonna (1854), St. Leonard's, ib.; Visitation (1841), Raczynski Gallery, Berlin; do. (1848), Karlsruhe Gallery; Madonna Fontana (1854), Vienna Museum; Castle Ward (1854), Weimar Museum; Madonna (1856), Speyer Cathedral; St. Joseph (1859), St. Mary's, Aix-la-Chapelle; Warder of Tower (1858), Fiddler in Tower (1862), Lorelei (1864), Adam and Eve (1867), Schack Gallery, Munich; Adoration of the Cross (1885). Water-colours: Madonnas, Saints, and many biblical and religious subjects; illustrations to German Fairy Tales (1861–74); do. to Dante (1835), Shakespeare (1868–72); do. to Wolfram von Eschenbach (1875); five scenes from Parival (1884); allegories, landscapes, etc. In fresco: The Eight Beatifications (1838–40), Chapel of Castle Rheineck, Rhenish Prussia (cartoons for do., Städel Gallery, Frankfort); Choir of Angels (1843–46), Cologne Cathedral (cartoons in Karlsruhe Gallery); ceiling and wall paintings (1857–58), St. Egidius, Münster; scenes in History of Art and Civilization in Cologne (1860–63), Staircase, Cologne Museum; seven pictures

STELLA

on Dogma of Immaculate Conception (1865), St. Mary's, Aix-la-Chapelle; Coronation of the Virgin, Choir of Angels, Saints, etc. (1876), Münster Cathedral; about fifty coloured and other cartoons (1833-79); two (1846, 1868), National Gallery, Berlin.—*Art Journal* (1865), 204; *Jordan* (1885), ii. 223; *Graph. K.*, iv. 77; *Kunst-Chronik*, xix. 557; xxii. 137; *Wurzbach*, xxxviii. 108; *Zeitschr. f. b. K.*, v. 24, 54; *Allgem. K. Chr.*, viii. 501; *Schack, Meine Gemäldesammlung* (1884), 86.

STELLA, FRANÇOIS, born at Lyons in 1603, died in Paris, July 26, 1647. French school; history painter, younger brother and pupil of Jacques Stella, whom he followed to Italy, returning with him to Paris in 1634. He was not the equal of Jacques, but was painter in ordinary to the king and executed works for the oratory of the queen at Saint-Germain. The Orléans Museum possesses a Holy Family, and St. John presenting a Cross to Infant Jesus, by him.—*Mariette, Abecedario*, v. 257; *Bellier*, ii. 524; *Jal*, 1149.

STELLA, JACQUES, born at Lyons in 1595, died in Paris, April 29, 1657. French school; history painter, son of François Stella (1563-1605), a Flemish artist, who left a number of able works in the churches and convents of Lyons; went to Florence in 1616, was employed by Cosmo II. de' Medici, and in 1623 to Rome, where he studied Raphael and the old masters, and was especially attracted by Poussin, whom he imitated. Returned to Paris in 1634, obtained a pension through Richelieu, became first painter to the king, and chevalier of St. Michael (1644), and trained a number of able artists. Works: Christ receiving the Virgin in Heaven, Minerva visiting the Muses, Louvre; Holy Family, An-



gers Museum; Jesus and the Samaritan Woman, Rachel and the Messenger of Jacob, Grenoble Museum; Madonna (2), Cavalry Charge, Havre Museum; Adoration of Magi, Pastoral, Portrait of Artist, Lyons Museum; Samaritan Woman, Montpellier Museum; Assumption, Peasants' Dance, Nantes Museum; Bacchanal (2), Marriage of Virgin, Christ giving the Communion to St. Peter, Holy Family, Rouen Museum; Holy Family, Nimes Museum; Sunset, Montauban Museum; Diana and Nymphs, Infant Christ adored by Angels, Oldenburg Gallery; Annunciation, Holy Family, Venus and Adonis, Hermitage, St. Petersburg; Judgment of Solomon, Vienna Museum.—*Mariette, Abecedario*, v. 256; *Éméric David, Notices historiques . . . peinture moderne* (Paris, 1854); *Bellier*, ii. 524; *Ch. Blanc, École française*; *Jal*, 1149.

A
Stella
1629
ÆROMÆ

STEPHAN, MEISTER. See *Meister Stephan*.

STEPHEN, ST., MARTYRDOM OF, Charles Lebrun, Louvre; canvas, H. 13 ft. 1 in. × 10 ft. 2 in.; signed, dated 1651. St. Stephen, stoned to death by the Jews (Acts vii.). He is lying on his back in the foreground, with hands outstretched and eyes upraised, while the rabble are stoning him; in background, left, the walls and gate of the city; at right, spectators; above, God the Father, Christ, and angels with the crown and palm of martyrdom. Painted for the guild of jewellers and placed in Notre-Dame. Engraved by G. Edelinck; E. Picart; Gerard Audran; Brissart; Duflos; Bazin; Gantrel; Tardieu.—*Réveil*, ii. 76.

By *Tintoretto*, S. Giorgio Maggiore, Venice; canvas. The saint, in a prelate's dress, kneeling in foreground, the stones flying thickly about him and covering the ground; in the middle of the picture, several men throwing stones, and behind them a confused crowd; Paul seated on ground in front of them;

above, Christ, the Father, and St. Michael. Beside Stephen is a book crushed by stones, which have torn out one of its leaves; typical of the blind rage of the Jews, who violated their own law in murdering Stephen.—Ruskin, *Stones of Venice*, iii. 303; Zanotto, 633.

Subject treated also by Pietro da Cortona,



Martyrdom of St. Stephen, Charles Lebrun, Louvre.

Hermitage, St. Petersburg; Annibale Carracci, Louvre, Paris; Rubens, Valenciennes Museum; Bernardo Gaddi, S. Croce, Florence; Giulio Romano, S. Stefano, Genoa; Domenichino, National Gallery, London; Domenico Passignani, S. Spirito, Florence; Albrecht Altdorfer, Maurice Chapel, Nuremberg; Guercino, Dresden Museum; Alessandro Turchi, ib.; Ludovico Cigoli, Uffizi, Florence; Bartholomeus Brunbergh, Louvre; Eustache Lesueur, Hermitage, St.

Petersburg; Eugène Delacroix (1853), Arras Museum; Alphonse Legros (1866), Avranches Museum; Jean Baptiste Pierre, Marseilles Museum.

STERN, IGNAZ, called Stella, born at Ingolstadt in 1698, died in Rome in 1746. Italian school; history painter, pupil of Cignani in Bologna. Resided later in Rome.

Works: Madonna and Cherubim, do. and St. John, Germanic Museum, Nuremberg; Madonna and Child, Vienna Museum; Annunciation, Church of Annunciation, Piacenza; several altarpieces, St. Elizabeth's, Rome.

STETTEN, KARL VON, born at Augsburg; contemporary. History and portrait painter, pupil of Jules Lefebvre, Boulanger, Courtois, and Dagnan. Studio in Paris. Works: Death of Cleobis and Biton (1884); The Evening (1885); Portraits (1886).

STEUBEN, ALEXANDRE JOSEPH, Baron de, born in Paris, June 22, 1814, died there, June 7, 1862. Figure and portrait painter, son and pupil of Charles de Steuben, and pupil of Ingres. He spent ten years in Russia, where he painted for the Cathedral of St. Isaac, by order of the emperor, Jacob blessing his Children. He lived also three years in Rome. Medal, 3d class, 1840. Works: Rubens (1840); Episode of the Youth of Milton (1842); Bath at the Fountain, Wom-

en of the Environs of Rome (1845).—Bellier, ii. 526.

STEUBEN, CHARLES, Baron de, born at Bauerbach, Baden, April 19, 1788, died in Paris, Nov. 21, 1856. French school; history and portrait painter, son of an officer in the Russian service, pupil of St. Petersburg Academy, and in Paris of Gérard, Robert Lefebvre, and Prudhon. Member St. Petersburg Academy, 1833. Director of drawing in Paris Polytechnic

STEVAERTS

School in 1837. Resided in Russia in 1844–54, then returned to Paris. Medal in 1819; L. of Honour in 1828; Order of Red Eagle, 1841. Works: Peter the Great in Storm on Lake Ladoga (1812), Amiens Museum; St. Germain giving his Property to the Poor (1819), Church of St. Germain-des-Prés; Mercury putting Argus to Sleep, Palace of Compiègne, Tell springing from Gessler's Boat (1822), Oath on the Grütli (1824), destroyed in Palais Royal in 1848; Episode of Youth of Peter the Great (1827), Valenciennes Museum; Innocence taking Refuge with Justice, Ninon de L'Enclos giving her Library to Voltaire (1827); Rousseau's First Interview with Mme. de Warens; Return from Elba; Battle of Waterloo (1835); Jeanne la Folle awaiting her Husband's Resurrection (1836), Lille Museum; Defeat of Abderahman by Charles Martel (1838), Versailles Museum; Esmeralda and Quasimodo (1839), Nantes Museum; Christ stripped of his Vestments on Calvary, Judith, Napoleon with the King of Rome (1841); Joseph and Potiphar's Wife, Samson and Delilah (1843); Battle of Ivry, and Portraits, ceiling in Louvre; Portraits of Charles II., Louis III. and Carloman, Louis IV., Hugues Capet, Anne of Austria, Louis de Luxembourg, General Desaix, General Pichegru, Louis de France—Duc d'Anjou, Louis de France—Duc d'Orléans, Marquise de Pompadour, Versailles Museum; Assumption, Strasburg Cathedral; Resurrection, Joachim and Anna, Assumption, Birth of St. John Baptist, Entry of Christ into Jerusalem, Crucifixion, Virgin at the Tomb, Cathedral of St. Isaac, St. Petersburg. His wife, Mme. la baronne de Steuben (née Éléonore Anne Trollé), born in Paris, Dec. 25, 1788, died there, Dec. 29, 1869, was a good portrait painter, pupil of her husband and of Robert Lefebvre.—*Revue univers. des Arts*, iv. 286; *L'Artiste* (1843), iv. 21; *Revue française* (1856), vii. 440; *Bellier*, ii. 525; *Larousse*; *Meyer, Gesch.*, 432.

STEVAERTS. See *Palamedesz.*

STEVENS, ALFRED, born in Brussels, May 11, 1828. Genre painter, pupil of the



Paris École des B. Arts, then in Brussels of Navez, and in Paris of Roqueplan; has acquired great fame with his graceful representations of elegant modern interiors, enlivened with women's and children's figures. Medals: Brussels, 1851; Paris, 3d class, 1853; 2d class, 1855; 1st class, 1867, 1878; Order of Leopold, 1855; Officer, 1863, afterwards Commander; L. of Honour, 1863; Officer, 1867; Commander, 1878; Commander of Austrian Order of Francis Joseph, and of Bavarian Order of St. Michael. Works: Discouragement of Artist, Love of Gold (1853); Masquerade on Ash Wednesday (1853), Marseilles Museum; What is called a Vagabond, First Day of Devotion, Meditation (1855); Consolation (1857), Ravené Gallery, Berlin; At Home, Summer (1857); A Mother, The Bouquet, A Widow, News (1861); The Visit, Return from the Assembly, Innocence, Miss Fauvette, etc. (1867); Lady in Pink (1867), Brussels Museum; Lady in Studio (1878); Conversation (1881), Morgan sale, New York, 1886, \$3,500; By the Shore (1882), Seney sale, ib., 1885. In fresco: Allegories on Four Seasons, Royal Palace, Brussels.—*Illustr. Zeitg.* (1874), i. 203; (1876), ii. 269; (1877), i. 16; (1882), ii. 601; *Larousse*, xiv. 1100; *Zeitschr. f. b. K.*, x. 310; *Gaz. des B. Arts* (1878), xvii. 160, 335.

STEVENS, JOSEPH, born in Brussels in 1822. Genre and animal painter, brother of preceding; self-taught, studying in Paris; first exhibited in Brussels in 1844; in Paris, 1847. Medals: Paris, 2d class, 1852, 1855, 1857; Order of Leopold, 1851; Officer, 1865; L. of Honour, 1861. Works: Bitch and her Companion, The Mendicants, Faithful rather than Happy, etc. (1844–46); Torture

STEVER

of Tantalus (1849); Prisoner's Dog (1850); Surprise, Bull pursued by Dog (1853); Street in Brussels in the Morning (1851), Rouen Museum; Episode in Dog-Show at Paris (1855), Brussels Museum; Happy Moment, Monkey stealing Dainties (1859); Prestidigitator, Melancholia of First Pipe (1857); Dog and Fly (1878), etc.—Larousse,



xiv. 1100; Gaz. des B. Arts (1880), xxii. 360.

STEVER, GUSTAV CURT, born in Riga, May 16, 1823, died in Düsseldorf, March 17, 1877. History and genre painter, pupil of Berlin Academy in 1847; went to Stockholm in 1850 to paint portraits for court and University of Upsala; in 1845 studied in Paris under Couture; settled in Hamburg in 1859, in Düsseldorf in 1865. Professor; Mecklenburg House Order. Works: Death of the Wend King Gottschalk; Abishag and David (1860), Schwerin Gallery; Transfiguration; Adoration of the Angels; Last Supper; Page and Waiting Woman (1868); Resurrection (1870); Dutch Family Life (1871); Christ and Peter on the Sea (1873); Adam and Eve beside Abel's Body (1874); Jean Mabuse painting his Sleeping Child; Adam van Noort surprising Rubens at his Private Studies; Van Dyck at the Easel; Noble Lady of Old Germany; Cavalier singing with Lute (1875).—Blanckarts, 131; Meyer, Conv. Lex., xvii. 858; Kunst-Chronik, xii. 434; Zeitschr. f. b. K., vi. 150.

STEWART, JULIUS L., born in Philadelphia; contemporary. Genre painter, pupil of Zamacôis, of Gérôme, and of Raimundo de Madrazo. Mention honorable, Paris Salon, 1885. Works: Reading, La Maja (1878);



Portrait (1879); Summer (1882); Court in Cairo (1883); Five o'clock Tea (1884); Hunt Ball (1885); Full Speed (1886), James Gordon Bennett.

STIELER, JOSEF KARL, born in Mentz, Nov. 1, 1781, died in Munich, April 9, 1858. Portrait and history painter, pupil of Fäsel in Würzburg, and of Füger in Vienna. Visited Poland in 1805, and painted portraits in Warsaw and Cracow; then studied under Gérard in Paris; went to Frankfort in 1808, to Milan in 1810, and proceeded as far as Rome. Called to Munich in 1812 to paint the royal family; to Vienna for like purpose in 1816. Court painter in 1820. Works: Liberation of St. Leonard from Dungeon, St. Leonard's, Frankfort; Portraits of Goethe, Beethoven, Tieck, Humboldt, Schelling, Kings Max and Ludwig, of himself, his Daughter, and many others; Gallery of Beautiful Women; Portrait of Goethe (1828), Emperor Francis I. of Austria (1817), Empress Caroline Auguste, Portraits of Bavarian Princes and Princesses (9), Female Portrait, New Pinakothek, Munich; Gen. Tettenborn (1815), Hamburg Gallery.—Nagler, xvii. 348.

STILHEID. See *Lin*.

STILKE, HERMANN, born in Berlin, Jan. 29, 1803, died there, Sept. 22, 1860. History painter, pupil of Berlin Academy under Kolbe. In 1821 went to Munich, then to Düsseldorf with Cornelius to learn fresco. After working in Coblenz and Munich, visited Italy in 1827, and returned in 1833 to Düsseldorf to join Schadow. Was employed in the Castle of Stolzenfels in 1842-46, and from 1850 resided in Berlin. Professor in 1854. Works: Crusaders' Watch (1834); St. George and Angel; Sons of Edward IV., National Gallery, Berlin; Pilgrims in the Desert (1834), Raczynski Gallery, ib.; Maid of Orleans (1837); Last Christians in Syria (1841), Königsberg Museum; Tristan and Isolde; Judith and Holofernes; Amazons; Last Judgment (with Stürmer), Hall of Assizes, Coblenz. In fresco: Six Virtues of Chivalry (1842-46),

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Castle of Stolzenfels ; Royal Palace, Berlin ; Theatre, Dessau. His wife, Hermine (née Peipers, 1808-69), was a landscape and flower painter.—Jordan (1885), ii. 224 ; Wolfg. Müller, Düsseldorf. K., 78 ; Wiegmann, 155.



STILLMAN, MARIE SPARTALI ; contemporary. Daughter of a Greek merchant of London, and wife of W. J. Stillman. Subject painter, pupil of Ford Madox Brown. Exhibits at Grosvenor Gallery. Works : Lady Pray's Desire (1867) ; Christina (1868) ; Brewing the Love Philiter (1869) ; St. Barbara, Mystic Tryst (1870) ; Sir Launcelot disguised as a Fool (1873) ; Mona Lisa (1875) ; Last Sight of Fiammetta (1876) ; Roses and Lilies (1877) ; Gathering Orange Blossoms, Fiammetta Singing, Pensierosa (1879) ; Beatrice (1880) ; Among the Willows of Tuscany, Meeting of Dante and Beatrice (1881) ; Crown of Wind Flowers, Legend of Fair Women (1882) ; Childhood of St. Cecilia (1883) ; Madonna, By a Deer Well (1884) ; Garland Makers (1885).—Portfolio (1870), 117.

STIMMER, TOBIAS, born at Schaffhausen in 1534 or 1539, died in Strasburg in 1582. German school ; painted house decorations at Schaffhausen, Strasburg, and Frankfort (1554), and portraits for the Margrave of Baden. Principal work an illustrated Bible, which Rubens valued very highly. Portraits of Man and Wife (1564), Basle Museum ; Massacre of the Innocents, Solomon's Judgment (?), Hohenzollern Museum, Sigmaringen ; Portrait of Herr von Schuyz and his Wife, Waagen Collection, Munich.—Kugler (Crowe), i. 270 ; Woltmann, D. Kunst im Elsass, 316.

STIRRUP CUP (*La Coupe de l'étrier*), Jean Louis Ernest *Meissonier*, Sir Richard Wallace, Bart., Hertford House, London. Two cavaliers have stopped in front of an inn, at right ; one, mounted on a white horse, is drinking, while the other receives a glass from a man-servant. Painted in 1865 ; purchased by Marquis of Hertford

at Prince Paul Demidoff sale, Paris (1868). Never engraved.

By Jean Louis Ernest *Meissonier*, Sir Richard Wallace, London. Called *La halte* (*The Halt*). Three cavaliers, mounted respectively on a white, a bay, and a black horse, have stopped in front of an inn, in the door of which stand a man, smoking a pipe, and a child ; the cavalier at left is drinking, while a maid-servant offers the second one a glass from a tray ; at right, a cart, fowls, and village street with figures. Painted in 1862 for the Duc de Morny, and afterwards enlarged at his request ; at his sale (1865), purchased by Marquis of Hertford ; passed by inheritance to Sir R. Wallace. Etched by Flameng before the enlargement.

By Jean Louis Ernest *Meissonier*, J. W. Mackay, New York. Called *Sans débrider* (*Without Dismounting*). Two cavaliers have stopped to drink in front of the inn, and are attended by a man-servant and waiting-maid ; in background, a gallant takes his ease under shelter of the inn balcony. Painted in 1876 ; John Wilson sale, Paris (1881). Etched by Lalauze.

Meissonier has treated this or a similar subject, with one, two, or three horsemen, several times. One, called *À tournebride* (*At the Inn*), painted in 1860, represents three cavaliers served by a man-servant. Another, painted in 1862, belongs to C. F. H. Bolckow, Marton Hall, near Middlesborough, England. A third, called *Halte à l'auberge* (*Halt at the Inn*), painted in 1864, represents a single horseman drinking in front of an inn, a man holding a tray, and a woman and child at the inn door to left. Pictures bearing this title are owned by William J. Stewart, Paris, and in the United States by J. H. Stebbins and D. O. Mills, New York.

STITES, JOHN RANDOLPH, born in Buffalo, N. Y., in 1836. Landscape painter ; self-taught. Has painted in Chicago, New Orleans, and New York. Works : *The Grave Robbers* (1870) ; *The Young Natural-*

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ist (1875); Arctic Pastime (1878); West Farms—Autumn Study, Thomas B. Clarke, New York; Autumn (1880), Erwin Davis, ib.; More Snow, E. J. Chaffee, ib.; Little Runaway, Dr. John Carr, ib.; The Veteran, Four-year-old Soldier (1884), W. H. Falconer, ib.; Convalescent (1882); Valencia Oranges (1884); An Upland Ranch, Boston Art Club.

STOBBAERTS, JEAN BAPTISTE; contemporary. Animal painter, settled in Antwerp. Medal at Vienna in 1873. Works: Cattle Market; Work and Rest; Right of the Strongest; Meal-Time; Dog Shearer; Antwerp Slaughter House; At the Stand; Kitchen of a Lover of Animals.—Müller, 507.

STOBER, FRANZ, born in Vienna in 1760, died in Speyer, Oct. 4, 1834. Landscape painter, pupil of Vienna Academy under Brand. Visited the Netherlands, and settled in Speyer, where Baron von Hutten zu Stolzenburg made him inspector of his gallery. Works: Falls of the Rhine at Schaffhausen; Ruins of St. Jacob's Church in Speyer (1787), Vienna Museum.—Wurzbach, xxxix. 74; Nagler, xvii. 382.

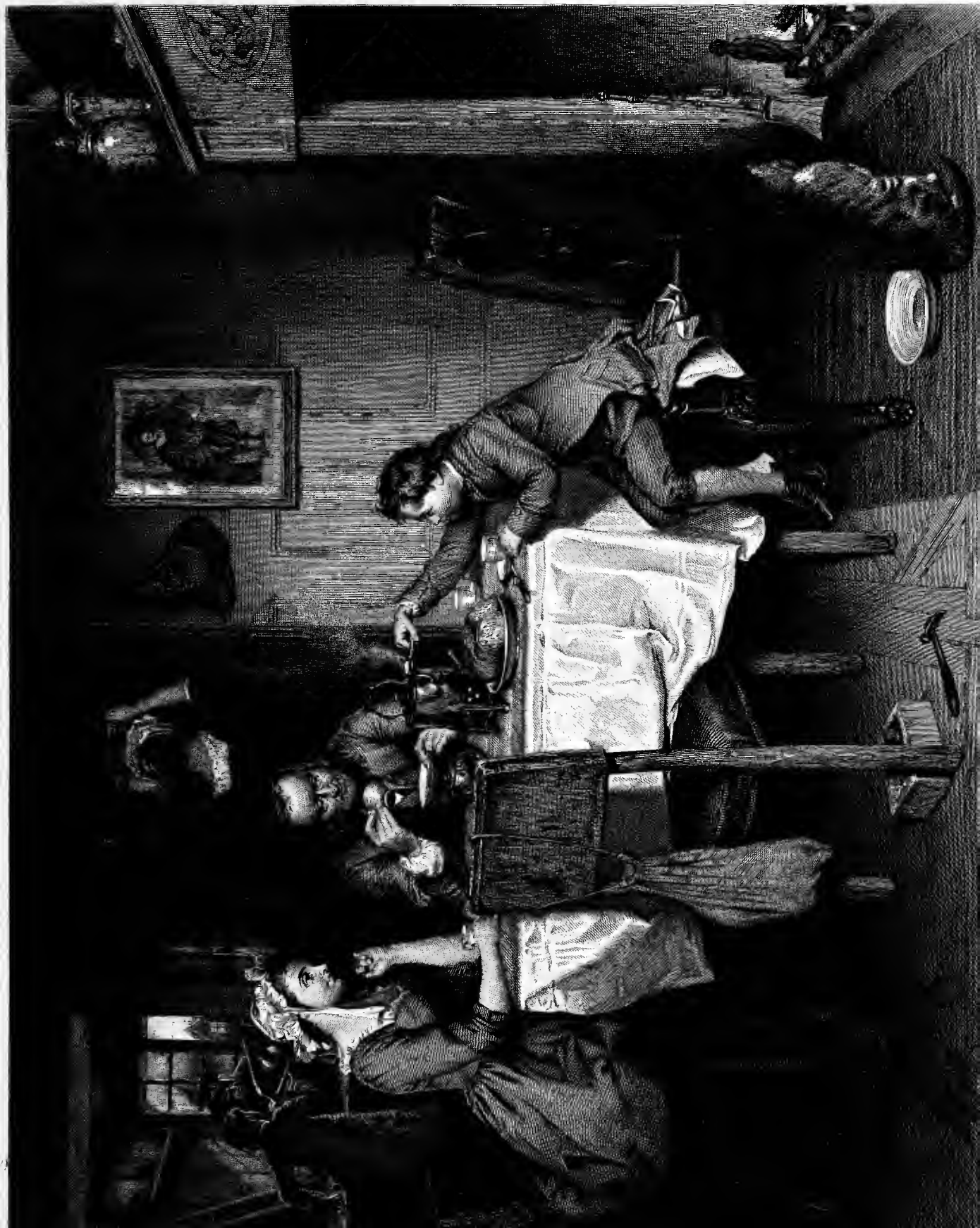
STÖCKLER, EMANUEL, born at Nikolsburg, Moravia, Dec. 24, 1819. Landscape and genre painter, pupil of Vienna Academy under Joseph Mössmer and Thomas Ender. Travelled in Italy and the Orient; appointed court painter in Russia; visited Venice in 1878. Francis Joseph Order in 1879. Works: Hall of the Assunta; Baptistery of St. Mark's; Ruins of Palace of Belisarius in Constantinople (1849), Vienna Museum; Rococo Lady; Page; Girl sewing Wedding Dress, Madonna della Salute—Venice, Emperor of Austria; Duino near Trieste (1852); Tophana in Constantinople (1855); In Montenegro (1869); and many water-colours.—Allgem. Kunst-Chronik, ix. 166; Wurzbach, xxxix. 100.

STOHL, HEINRICH, born in Vienna in 1826. Landscape, architecture, and genre painter, pupil of Vienna Academy, then

studied in Munich. Visited Bohemia, Upper Austria, Munich, and Upper Italy. Successful in oil, but most of his pictures are water-colours in the possession of the Austrian imperial family and aristocracy. Works: Antechamber in Doge's Palace (1854); Interior of San Marco (1855); Portal of St. Zeno's in Verona (1856); Room from Golden Age of Venice (1858); Market in North Italy (1862); etc.—Wurzbach, xxxix. 130.

STOLTENBERG-LERCHE, VINCENT, born at Tönsberg, Norway, Sept. 5, 1837. Genre and interior painter, pupil of Düsseldorf Academy, then studied for some time in Venice. Visited the Rhine countries, Holland, France, and Scandinavia. Works: Interior of St. Lambertus in Düsseldorf (1862); Studio of Monk Painter; Sacristy of St. Gereon in Cologne; Cloister near Bornhofen; Interior of Carmelite Church at Boppard; Cloister of Kanep; Repast in Monastery; Beggars in Monastery; Infallible Bowl (1870); Convent Library (1872); Collection Day at Monastery (1873), Christiania Gallery; Visit of a Cardinal at Monastery; Tavern in Cologne at Time of Occupation by the French (1880); Dinner at Münchhausen's (1882).—Meyer, Conv. Lex., xx. 627; Müller, 333; Illustr. Zeitg. (1882), i. 407.

STONE, FRANK, born in Manchester, Aug. 22, 1800, died in London, Nov. 18, 1859. Genre painter, self-taught; went to London in 1831; joined the old Water Colour Society in 1832; exhibited at Royal Academy in 1837, and afterwards painted mostly in oil-colours. Elected an A.R.A. in 1851. In 1856 he visited the French coast, and afterwards painted many French subjects. Works: Legend of Montrose (1840); Philip van Artevelde, Prince Charles and the Infanta (1841); The Last Appeal (1843); Course of True Love (1844); Impending Mate, Mated (1847); Christ and the Sisters of Bethany (1848); A Girl of Brittany, Alice (1849); Sympathy, Gardener's Daughter (1850); Merchant of Venice



STONE

(1851); *Old, Old Story* (1854); *Bonjour—Messieurs* (1857); *Missing Boat* (1858). Many of his works are engraved.—*Art Journal* (1856), 333; (1860), 9.

STONE, MARCUS, born in London, July 4, 1840. History and genre painter, son and pupil of Frank Stone; exhibited first picture, *Rest*, at Royal Academy in 1858; elected an A.R.A. in 1877. Has drawn many book illustrations. Works:



Claudio accuses Hero (1861); *From Waterloo to Paris* (1863); *Royalists seeking Refuge in the House of a Puritan* (1864); *Stealing the Keys* (1866); *Nell Gwynne* (1867); *Interrupted Duel* (1868); *Princess Elizabeth forced to attend Mass* (1869); *Henry VIII. and Anne Boleyn* (1870); *Royal Nursery* (1871); *Edward II. and Piers Gaveston* (1872); *Le Roi est mort—Vive le Roi!* (1873); *My Lady is a Widow and Childless* (1874); *Sain et sauf* (1875); *Appeal for Mercy* (1876); *Sacrifice* (1877); *Post Bag, Time of Roses* (1878); *In the Shade, Summer Time* (1879); *Married for Love* (1881); *Bad News* (1882); *Offer of Marriage, Asleep* (1883); *Fallen Out, Reconciled* (1884); *Gambler's Wife* (1885); *A Peace Maker* (1886).—*Meynell*, 211; *Art Journal* (1869), 33.

STONE, WILLIAM OLIVER, born at Derby, Conn., Sept. 26, 1830, died in Newport, R. I., Sept. 15, 1875. Portrait painter, pupil of N. Jocelyn in New Haven; removed to New York in 1851; elected an A.N.A. in 1856, and N.A. in 1859. Works: *Portraits of Bishops Williams of Connecticut* (1858), *Littlejohn of Long Island* (1858), and *Kip of California* (1859); *Mr. Corcoran* (1865); *James Gordon Bennett* (1871); *Moses Grinnell* (1871).

STONE AGE, Fernand *Cormon*, St. Germain Museum; canvas. *Return from a bear-hunt in the Stone Age*. In centre, at entrance to a rude domicile built of huge

tree-trunks, sits an aged chieftain, knife and flint axe in hand; before him lies the carcass of a bear, which a group of skin-clad hunters, with half-tamed wolves for dogs, have brought in; at right, the women and children of the tribe.—Salon, 1884.

STONE-BREAKERS (*Casseurs de pierres*), Gustave *Courbet*, Louvre, Paris. Two peasants at work beside a dusty road; one is breaking stones with a hammer, while the other is carrying away the fragments in a wicker basket. Salon, 1851.—*Gaz. des B. Arts* (1878), xvii. 518; *Century Mag.* (1884), xxvii. 487.

STOOP, DIRK, born probably at Utrecht in 1610, died there in 1686. Dutch school; painted cavalry skirmishes, hunts, seaports, and genre pieces; son and pupil of the glass painter Willem Jansz van der Stoop; entered guild of Utrecht in 1638; formed himself after *Esaias van de Velde* and *Jan Maris the younger*; for some time court painter at Lisbon, whence called *Roderigo Stoop*; about 1662 he accompanied the *Infanta Catharine of Portugal* to London; returned to Utrecht in 1678. Works: *Hunting Party* (1645), Amsterdam Museum; *Halting-Place before Inn*, Haarlem Museum; *View of Convent near Lisbon*, Hague Museum; *Halt by Hostelry, Rest by Fountain*, Brussels Museum; *Cavalry Skirmish* (1650), Berlin Museum; *Huntsmen with Dogs and Horse*, Dresden Gallery; *Reunion after Hunt* (1639), Copenhagen Gallery;

D. Stoop f. 1650

Officers by their Horses, Schwerin Gallery.—*Kramm*, v. 1577; *Fétis*, Cat. Brussels Museum, 467; *Meyer*, *Gemälde köngl. Mus.*, 444.

STORCH, FREDERIK LUDVIG, born at Kjerte in Fünen, July 21, 1805, died in Copenhagen, Sept. 2, 1883. Genre painter, pupil of Copenhagen Academy. Went in 1832 to Munich, where he remained twenty

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years, excepting 1845-46, passed in Italy, and returned home in 1852. Professor at Copenhagen Academy. Works: Oscar's Death (1828); Cupid and Psyche in Boat; Venus after Bath (1844); Psyche's Abduction; Elfin Dance; Sakuntala; King Hejmer and Aslang; Scenes from Scandinavian and Italian Life; portraits; altarpieces.—Müller, 508; Weilbach, 663; Kunst-Chronik, xviii. 728.

STORELLI, FÉLIX MARIE FERDINAND, born in Turin, Italy, in 1778, died in Paris, June 19, 1854. Landscape and history painter, chiefly in water-colours; pupil of Palmerius. He lived in France after 1800; was painter and professor of design to the Duchesse de Berry. Medal, 1st class, 1824; L. of Honour, 1825. Painted chiefly views in France and Italy, but occasionally a figure-piece. Works: Battle of Abendsberg in 1809, Combat of Znaim in 1809, Portrait of Marshal Schomberg, Versailles Museum; Waterfall in Landscape, Palais de Trianon.—Bellier, ii. 527.

STORELLI, FERDINAND (MICHEL), born in Paris; contemporary. Landscape and genre painter, chiefly in water-colours; son and pupil of Félix Marie Ferdinand Storelli. Medal, 3d class, 1839; 2d class, 1840. Works: View of Château de Pierrefonds (1870), Comte de Pont; Environs of Romilly-sur-Seine (1875); La fontaine Lagaurre (1877); The Two Brothers (1878). His son and pupil, André (born in Paris), who paints similar subjects, studied also under Questel and Justin Ouvrié.—Bellier, ii. 527.

STOREY, GEORGE ADOLPHUS, born in London, Jan. 7, 1834. Genre painter; studied in Paris and in London, where he was a pupil of J. M. Leigh, and of the Royal Academy schools in 1853; exhibited in Royal Academy, Family Group (1852), Madonna (1853), and Holy Family (1854); visited Spain in 1863; elected an A.R.A. in 1876. Works: Meeting of William Seymour and Arabella Stuart (1864); Royal Challenge (1865); Breakfast (1866); After

You! (1867); Saying Grace, Shy Pupil (1868); Going to School, Sister, Old Soldier,



Children Fishing (1869); Duet, Only a Rabbit (1870); Rosy Cheeks (1871); Little Buttercups, Course of True Love (1872); Mistress Dorothy, Love in a Maze (1873); Grandma's Christmas Visitors (1874); Caught, The

Whiphand (1875); My Lady Belle, Dancing Lesson (1876); Old Pump Room at Bath, Judgment of Paris, Christmas Eve (1877); Sweet Margery (1878); Orphans, Lilies, Oleanders and Pinks (1879); Late for Church, Follow my Leader, Daphne (1880); Coral Necklace (1881); Coracles on the Dee, Out for a Walk (1882); Sunflower, Connoisseur (1883); Shy Lover, Peace Maker, Art and Nature (1884); Zeuxis and the Maidens of Crotona (1885); On Guard, Violin Player (1886).—Art Journal (1875), 173; Portfolio (1871), 19.

STORK (Storck), ABRAHAM, the elder, born in Amsterdam before 1650, died about 1710. Dutch school; marine painter, pupil of Backhuysen; pictures truthful and spirited, but inferior to his master's in composition and elegance of touch. Works: View of the Dam at Amsterdam (1675), Italian Harbour, Marines (2), Amsterdam Museum; Calm Sea, Ghent Museum; do., and The Beach (1683), Hague Museum; Italian Port, Dutch Seaport in Winter, Rotterdam Museum; A Look (1667), Gisignies Collection, Brussels; Sea-Battle, Berlin Museum; Amsterdam Harbour (1689), Dresden Gallery; Stormy Sea (1686), Copenhagen Gallery; others in Aschaffenburg, Darmstadt, Gotha (3), Königsberg (2), Oldenburg, Schleissheim (2, one dated 1688), Schwerin.—**A: Storck. F. a. 1633** Immerzeel, iii. 116; Kugler (Crowe), ii. 505; Burger, Musées, ii. 309; De Stuers, 149.



STORY

STORY, GEORGE HENRY, born in New Haven, Conn., Jan. 23, 1835. Portrait and genre painter, pupil in New Haven of Professor Bail, and of Charles Hine, portrait painter; studied in Europe one year and sketched in Cuba. Elected an A.N.A. in 1875. Studio in New York. Ideal works: *Echoes from the Sea* (1876); *Student of Nature* (1878); *Young Mother* (1879); *Indian Encampment—Orchard Beach* (1881); *Election Returns* (Smith's College), *Winning Hand* (1883); *Broken Vase, Still Trusting* (1884); *Our Father who art in Heaven* (1885); *The Fishermen* (1886). Portraits: *Whitelaw Reid, Lotus Club, New York*; *Governor of Villa-Clara, Villa-Clara Gallery, Madrid, Spain*; *Mrs. Anu S. Stephens* (1879).

STOTHARD, THOMAS, born in London, Aug. 17, 1755, died there, April 27, 1834. Apprenticed in 1770 to a designer for brocaded silks, then tried book illustration, and in 1777 entered schools of Royal Academy; elected A.R.A. in 1791, and R.A. in 1794, and in 1810 was appointed librarian. Although best known by his book illustrations, of which he made upwards of 5,000, he painted some good subject pieces, the most ambitious of which is *Intemperance*, on the staircase of Burghley House, Northamptonshire. Other works: *Greek Vintage*, *Woodland Dance*, *Cupid and Calypso*, *Diana and Nymphs*, *Cupids preparing for the Chase*, *Myth of Narcissus*, *Canterbury Pilgrims*, National Gallery.—Bray; *Life* (London, 1851); *Ch. Blanc, École anglaise*; *Redgrave*; *Sandby*, ii. 303.



T. Stothard

STOTT, WILLIAM, born at Oldham, England; contemporary. Portrait and genre painter, pupil in Paris of Gérôme. Medal,

3d class, 1882. Works: *Midday Dream*, *Knitter* (1881); *Ferryman, Bathing* (1882); *Children's Round, Grandpa's Study* (1883); *The Two Sisters* (1884); *My Father and My Mother, Moonrise* (1885); *Spring Day* (1886).

STOTZ, OTTO, born at Ludwigsburg, Württemberg, in 1805. Animal painter, studied in Munich. Settled in Stuttgart, later in Vienna. Works: *Review in Stuttgart*; *Racing at Cannstadt*; *Catching Horses in Wallachia* (1841), *Vienna Museum*; *Arabian full-blooded Horses* (1852); *Horses in Stable, Return from Hare Hunt* (1853); *Arab Horses in Stud at Babolna* (1854); *English Stallions, Horses from Imperial Stud at Kisbér* (1858); *Horses in Stable* (1870); etc.—*Wurzbach*, xxxix. 202.

STRACK, LUDWIG PHILIPP, born at Hayna, Aug. 10, 1761, died in Oldenburg, Jan. 27, 1836. Landscape painter, pupil in Cassel of Tischbein, copying chiefly *Ruisdael* and *Wouwerman*. Entered service of Duke of Oldenburg in 1783; returned to Cassel in 1786; visited Italy in 1788; became court painter in Cassel in 1794; went to Eutin in 1797, and to Oldenburg in 1803. Works: *Sicilian Landscape* (1796), *Oldenburg Gallery*; *Ruins of Ancient Theatre in Taormina, Ruins of Pæstum* (1803); *Landscape with Shepherds, do. with Ruins* (2), *Cassel Gallery*.—*Nagler*, xvii. 439; *N. Necr. der D.* (1836), i. 86.

STRADANUS, JAN, born at Bruges in 1523 (1530?), died at Florence in 1605. Flemish school. Real name *Johannes* or *Hans van der Straet*. History painter, first instructed by his father, then pupil of M. Franck and Pieter Aertszen; then went to Italy, and in Rome studied especially *Raphael* and *Michelangelo*, vying with *Daniele da Volterra* and *Salviati* in the execution of some pictures for the *Belvedere*. Called to Naples by *Don Juan d'Austria*, he decorated his palace with paintings, and accompanied him to Flanders, but soon returned, and settled at Florence, where he was called *Giovanni della Strada*, and worked con-

STRAEHUBER

jointly with Vasari in the ducal palace. After his pictures 388 engravings were made. Works: Scourging of Christ, Banquet of the Gods, Vienna Museum; Christ on the Cross, and several other scenes from the Passion, S. Annunziata, Florence; Martyrdom of the Thousand Saints, San Firenze, ib.; Christ and the Money Changers, S. Spirito, ib.; Scenes in Life of Christ (frescos), Oratorio S. Clemente, ib.; others in churches and palaces in Rome and Naples.—Immerzeel, iii. 118; Kramm, v. 1581; Nagler, xvii. 444.

STRAEHUBER, ALEXANDER, born at Mondsee, Salzkammergut, Feb. 28, 1814, died in Munich, Dec. 31, 1883. History painter, pupil of Munich Academy and of Schnorr. Executed most of Kaulbach's cartoons in colours. Professor and honorary member of Munich Academy. Works: Two Scenes from Charlemagne's Life—after Schnorr's designs, Munich; cartoons for glass windows, Glasgow and Ratisbon Cathedrals; illustrations, which have done most to make him known.—Müller, 509; Kunst-Chronik, xviii. 284.

STRAET. See *Stradanus*.

STRAFFORD, EARL OF, portrait, Anton van *Dyck*, Blenheim Palace; canvas, H. 3 ft. 4 in. × 4 ft. 6 in. Lord Strafford, holding a letter in his hand and dictating an answer to his secretary, Sir Thomas Mainwaring; seen to knees.—Waagen, Treasures, iii. 130.

STRAFFORD GOING TO EXECUTION, Paul *Delaroche*, Duke of Sutherland; canvas, H. 8 ft. 8 in. × 10 ft. 3 in. Thomas Wentworth, Earl of Strafford, Minister of Charles I., while being taken from the Tower of London to the place of execution (1641) stops beneath the dungeon of Archbishop Laud to ask his blessing. He is represented kneeling before the prison wall, with halberdiers and pikemen on each side of him, looking up to the window above, through the iron grating of which the prelate is putting out his hands in the act of benediction. Painted in 1835; Salon, 1837.

San Donato sale, in Paris (1870), 30,000 francs.

STRASSGSCHWANDTNER, ANTON, born in Vienna in 1827, died there, March 5, 1881. Genre and animal painter, pupil of Vienna Academy under Steinfeld and Kupelwieser. First painted landscapes, then riding and hunting pictures, and military genre. Works: Plundering Cossacks (1847), Vienna Museum; Uhlan Outpost (1847), Kunsthalle, Hamburg; Cavalry Skirmish (1861); Stone Cart (1870); Wallenstein's Cavalry in Ambush (1874).—Wurzbach, xxxix. 279.

STRASZYNSKI, LEONHARD DE, born at Tokarowka, near Kiev; contemporary. History painter, pupil of Markow. Works: King Stanislaus in Baccianelli's Studio (1859); Wallenstein in Bohemia (1862); Murder of Bishop of Liège (1863).

STRATONICE, Dominique *Ingres*, Duc d'Aumale, Chantilly; canvas. Antiochus Soter, son of Seleucus Nicator, King of Syria, having fallen seriously ill, Erasistratus, the King's physician, suspecting the cause, orders the ladies of the palace to come in one by one, and discovers by the beating of his patient's heart that he is in love with his beautiful step-mother, Queen Stratonice. The King, rather than lose his son, broke the bonds which bound him to Stratonice and permitted Antiochus to marry her. In the picture, Erasistratus is standing beside the bed of Antiochus, with his left hand upon his patient's heart, the other slightly raised in astonishment as he gazes at Stratonice, standing at left with her face averted. King Seleucus, kneeling beside his son's couch, with his head buried in the drapery, sees nothing of the drama before him. Ordered in 1834 by Duc d'Orléans; finished in Rome in 1840; acquired in 1853 by Prince Demidoff for 63,000 francs; sold to Duc d'Aumale. Replica (1860), with changes, Comtesse Duchâtel; another (1866), with changes, Montpellier Museum, bought from Mme. Ingres for 20,000 francs. Original sketch, Louvre, Paris. Engraved by



JEAN STRADAN.

STRAUCH

Léopold Flameng (1869).—Gaz. des B. Arts (1881), xxiv. 322, 329; Ch. Blanc, Ingres, 114; Larousse, xiv. 1136.

Subject treated also by Gérard de Lairesse, Amsterdam Museum; Adrien van der Werff, Louvre, Paris.—F'ilhol; Landon, 2d Col., iii. 13.



Strawberry Girl, Sir Joshua Reynolds, Sir Richard Wallace, London.

STRAUCH, GEORG, born at Nuremberg, Sept. 17, 1613, died July 13, 1675. German school; portrait and history painter, pupil of Johann Hauer. Works: Immaculate Conception, Vienna Museum; two Portraits, Prague Gallery; Female Portrait (1664), Germanic Museum, Nuremberg.—Nagler, xvii. 465.

STRAUCH, LORENZ, born at Nuremberg in 1554, died there in 1630. Portrait painter of distinction, and also known through a number of fine prospects of Nuremberg. Works: Male Portraits (10, 1581, 1591, 1593, 1594, 1596, 1597, 1602, 1604, 1615, 1620), Female do. (1593, 1597, 1605), Child's Portrait (1603), Germanic Museum,

Nuremberg; Female Portrait, Hermitage, St. Petersburg; do. (1591), Male Portrait (1605), Schleissheim Gallery.—Nagler, xvii. 467.

STRAWBERRY GIRL, Sir Joshua Reynolds, Hertford House, Sir Richard Wallace, London; canvas. A little girl, three-quarters length, standing with folded hands, with an odd turban-like head-dress, and a strawberry pottle on her right arm. Sir Joshua declared this to be one of the "half-dozen original things" which no man ever exceeds in his life-work. Painted in 1773; sold for 50 guineas to Earl of Carisford; bought at Rogers's sale (1856) by Marquis of Hertford for 2,100 guineas. Repetitions: Lansdowne House; Lord Normanton. Engraved by T. Watson (1774); S. Cousins (1873).—Leslie & Taylor, Life, ii. 3, 20; Pulling, 46; Redgrave, Century, i. 141; Stephens, Eng. Children by J. R.

STREATER, ROBERT, born in London in 1624, died there in 1680. Pupil of Dumoulin; painted history, portraits, landscapes, and still-life. Was sergeant painter to Charles II.; painted ceilings at Whitehall, destroyed by fire, and the ceiling of the theatre at Oxford, still extant.—F. de Conches, 58; Redgrave.

STREEK, JURIAAN VAN, born at Amsterdam in 1632 (?), died there, June 12, 1678. Dutch school; portrait and still-life painter, about whose life no particulars are known. Works: Fishmonger Woman, Schleissheim Gallery; Breakfast Table (2, one dated 1649), Schwerin Gallery; Still-Life, Hermitage, St. Petersburg; Vanitas (1642), Breakfast, Liechtenstein Gallery,



J. v. Streek

Vienna. His son and pupil, Hendrik (1659-1713), who painted architecture and still-life,

STREITT

was also a pupil of Emanuel de Witte. By him is a Breakfast Table, in the Schwerin Gallery, and a Gothic Church Interior (?), in the Hermitage, St. Petersburg.—Schlie, 605.

STREITT, FRANZ, born at Brody, Galicia, in 1839. Genre painter, pupil of Cracow Art School and Vienna Academy under Engerth; settled in Munich in 1871. Medal, London, 1884. Works: Abduction of Princess Halszka; Katharina Jagiellonika in Prison; Counted Moments; Favourite of the Family; Forbidden Fruit; Incredulous Listener; Signal of Distress, Gypsy Boy playing Violin (1884).—Allgem. Kunst-Chronik, viii. 530, 876, 1035; ix. 130.

STRETES (Streetes), GUILLIM, British painter of 16th century, probably born in Holland. Painter in 1551 to Edward VI., who, Strype records, paid him 50 marks for two portraits of himself, one now at Windsor, the other at Petworth, and a third of Henry Howard, Earl of Surrey, beheaded in 1546-47. The last named, now at Knoke, a full-length, life-size picture, is more Italian than Dutch in style, and much resembles the work of Girolamo da Treviso.—Wilmot-Buxton, 16.

STRIGEL, BERNHARD, born at Memmingen in 1460 or 1461, died there before June 23, 1528. German school; history and portrait painter, mentioned in documents as living in Memmingen between 1516 and 1528, in Augsburg about 1517, in Vienna about 1520, 1522, and 1525; identical with Master of the Collection Hirscher. In his altarpieces he appears influenced by Zeitblom, although his figures are less elevated in form and bearing; he was an excellent colourist. Works: Four Pictures with Saints, Elizabeth of Thuringia and Emperor Henry II., Four Altar Wings (1515) with Nativity, Visitation, etc., Christ parting with Mary, Christ before the Crucifixion, Johannes Cuspinian and Family (1520), Berlin Museum; Pietà, Mocking of Christ, Annunciation, Washing of Feet, Karlsruhe Gallery; Portrait of Imperial Family, Museum, Vien-

na (attributed to Grünewald); Married Couple, Liechtenstein Gallery, ib.; Altar Panels, National Museum, Munich; do. (4), David with the Head of Goliath, Portraits of a Patrician and his Children (1517), Emperor Maximilian I., Male Portrait, Old Pinakothek, ib.; Altar Panels (6), Madonna, Two Portraits, Germanic Museum, Nuremberg; Portrait of Margaret of Austria, Schwerin Gallery; Four Altar Wings, Archæological Union, Stuttgart.—Allgem. Zeitg. (1881), 1771, 1775; Kunst-Chronik, xvi. 329; Schnaase, viii. 457; W. & W., ii. 454; Jahrbuch der preuss. Kunstsammlungen, ii. 54, 59; Zeitschr. f. b. K., xxii. 38.

STROBERLE, JOÃO GLAMMA, born at Lisbon in 1708, died at Oporto in 1792. Portuguese school; history painter, pupil St. Luke's Academy in Rome under Maria Benefial. After an absence of almost twenty years, returned to Lisbon, where he decorated Royal Theatre. Settled in Oporto, but visited London and Lisbon. Works: Last Supper, St. Nicolão Church, Lisbon; Altarpieces, S. João Nova and Senhara da Victoria, ib.; Earthquake of Lisbon.

STROMEYER, HELENE (MARIE), born at Hanover, Aug. 26, 1834. Flower painter, pupil of Düsseldorf Academy, and in Karlsruhe of Gude; was much influenced by Lessing and Vasberg. Lives at Karlsruhe. Works: Morning Greeting; Forgotten; Gretchen's Roses; Flower Baskets in a Boat (1884); Garland and Willow Tree (1884).—Müller, 510; Kunst-Chronik, xx. 125, 349.

STROOBANT, FRANZ, born in Brussels in 1819. Architecture painter. Illustrated works on Belgian art and architecture. Gold medal in Brussels, 1854; Leopold Order in 1863. Works: San Giorgio in Venice; Brussels Houses of the Guilds, Brussels Museum; Entrance to Old City in Prague; Palace Interior in Cracow; Entrance to Heidelberg Castle.—Meyer, Conv. Lex., xvii. 860.

STROZZI, BERNARDO, born in Genoa in 1581, died in Venice, Aug. 3, 1644. Genoese school; called also Il Cappuccino and

STROZZI

Il Prete Genovese. Pupil of Pietro Sorri, and one of the most remarkable followers of Caravaggio; became early a monk of Order of St. Francis. Left it to support aged mother and sister, and refusing to return on the death of the one and the marriage of



the other, was sentenced to three years' imprisonment; but escaped to Venice and lived there as a secular priest the rest of his life, executing many works for churches and palaces. He was an excellent colourist, though not always correct in design, and enjoyed a good reputation in his day. Among his best works are: Copy of Cambiaso's Caritas, Incredulity of St. Thomas, Palazzo Brignole, Genoa; Virgin and St. Felix, Capuccini, Genoa; Three Philosophers, Palazzo Adorno, Genoa; SS. Joseph and John, Palazzo Walli, ib.; A Bishop, Palazzo Durazzo, ib.; The Samaritan Woman, Palazzo Faragina, ib.; Saint, Palazzo Pallavicini, ib.; A Monk, Susanna, Palazzo Spinola, ib.; A Monk, Turin Gallery; Sculpture, Ceiling in Royal Palace, Venice; St. Jerome, Venice Academy; Bathsheba, Dresden Gallery; Christ and the Pharisees, Old Pinakothek, Munich.—Lanzi, iii. 266; Ch. Blanc, *École génoise*; Burekhardt, 760, 768, 788, 800, 803; Lavice, 51, 84, 89, 90.

STROZZI, FILIPPO, portrait, *Titian*, Vienna Museum; canvas, H. 3 ft. 6 in. × 2 ft. 7 in. Much overpainted, but looks as if it had once been a fine picture by the master. Painted about 1540.—C. & C., *Titian*, ii. 426.

STRUDEL VON STRUDELSDORF, PETER, Baron, born at Cles, Tyrol, in 1648, died in Vienna in 1714. German school; history painter, son and pupil of Jacob Strudel, and in Venice pupil of Carlo Lotti. Settled in 1680 in Vienna, where he was made court

painter in 1689. Was also a sculptor. Ennobled in 1693; first director of the newly founded Vienna Academy in 1704. Works: Jupiter and Antiope, Susanna at the Bath, Dresden Gallery; Hagar, Cassel Gallery; Bacchanal, Düsseldorf Gallery; Martyrdom of St. Lawrence, Satyr bound by Zephyr and a Boy, Children Playing, Bath of Diana, Schleissheim Gallery; Genii with Festoons (4), Pietà, Vienna Museum.—Nagler, xvi. 496.

STRUDWICK, JOHN MELHUISE, born in England; contemporary. Genre painter; exhibits chiefly at the Grosvenor Gallery. Works: Love's Music (1877); Peona, Passing Days (1878); My Beloved, Isabella (1879); Marsyas and Apollo (1880); St. Cecilia (1882); The Ten Virgins, A Story-Book (1884); A Golden Thread, Thy Tuneful Strings wake Memories (1885); Isabella, Circe and Scylla (1886).

STRUYS, ALEXANDRE (THEODORUS HONORÉ), born at Berchem, Jan. 24, 1852. Genre and history painter, pupil of Antwerp Academy. Visited London and Paris. Professor at Weimar Art School in 1878; resigned and removed to The Hague in 1882. White Falcon Order. Works: Two Sacrifices, Dordrecht Museum; Birds of Prey; Disillusion; Alone at the Rendezvous; Seduced (1885); six historical pictures for the Luther Hall of the Wartburg (with Willem Linnig, Jr.).—Müller, 510; Allgem. K. Chr. ix. 838.

STRY, ABRAHAM VAN, born at Dordrecht, Dec. 31, 1753, died there, March 7, 1826. Genre painter, brother of the following, pupil of Joris Ponse (1723–83); founded at Dordrecht in 1774 the society *Pictura*, which formed several excellent artists, and of which he was the first president. Member of Institute of the Netherlands, and in

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1818 of Antwerp Academy. Works: Drawing Lesson, The Housewife, Kettle Scourer,

Amsterdam Museum ; Well-Supplied Table, Village Inn, Rotterdam Museum.—Immerzeel, iii. 120 ; Kramm, v. 1582.

STRY, JACOBUS VAN, born at Dordrecht, Oct. 2, 1756, died there, Feb. 4, 1815. Landscape and animal painter, pupil of Andreas Cornelis Lens at Antwerp Academy, then formed himself chiefly through the study of Paulus Potter and Aelbert Cuyp. Works: Landscape, Milking Time, Evening in the Country, Going to Market, Museum Amsterdam ; Cattle resting on River Bank, Museum Fodor, ib. ; Cows and Sheep by Farm Buildings, Leipzig Museum ; Cows in Pasture, Czernin Gallery, Vienna. — Immerzeel, iii. 119 ; Kramm, v. 1583.

STRYOWSKI, WILHELM, born in Dantzie in 1834. Genre painter, pupil of Schadow in Düsseldorf. After visiting Galicia, Holland, and Paris, settled in Dantzie. Medal in 1864. Works: Washerwomen surprised by Rain (1854) ; Sunday Afternoon in the Country (1856) ; Polish Sailors before the Evening Fire ; Boatmen Resting (1860) ; Little Wire-Worker ; Dancing Cossack (1861) ; Skaters ; Polish Jews in Synagogue (1862) ; Jews Praying ; Rendezvous on Roofs of Dantzie ; Wedding Procession of Galician Jews (1874) ; Landscape on Vistula (1882).—Müller, 511.

STUART, GILBERT, born in Narragansett, Rhode Island, Dec. 3, 1755, died in Boston, July 27, 1828. After some unaided efforts, he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The



death of his master left Stuart to shift for himself, and after struggling a while at the University of Glasgow, he returned home. In 1775 he went again to England and found a friend and

master in Benjamin West, who employed him as an assistant. In 1785 he set up a studio of his own with great success, getting high prices. In 1788 he visited Dublin and painted several portraits. In 1792 he returned to America. Soon after his arrival in New York, the Duke of Kent offered to send a ship of war for him if he would go to Nova Scotia and paint his portrait ; but unwisely, as he afterwards thought, he declined the offer. After working for two years in New York, Philadelphia, and Washington, Stuart settled in Boston, where he resided the remainder of his life. His portraits show great insight into character, and are remarkable for their simplicity of means. They have great individuality, excellent balance of light and shade, and generally pure colour. Among the best are those of *Washington*, of whom Stuart was the painter par excellence. Works: Portrait of Washington (1796), Martha Washington (1796), Washington at Dorchester Heights, General Henry Knox, Josiah Quincy, Museum of Fine Arts, Boston ; Washington, John Adams, Jefferson, Madison, and Monroe, T. Jefferson Coolidge, ib. ; Admiral Sir Isaac Coffin, Mr. and Mrs. David Sears, Mrs. William Amory, ib. ; Mr. and Mrs. Paul Revere, John Revere, ib. ; Jared Sparks (1827), Mrs. Parks, Cambridge, Mass. ; Judge Joseph Story, Harvard University, ib. ; Mr. and Mrs. Josiah Quincy (1806), Edmund Quincy, Dedham, Mass. ; Rev. William Ellery Channing, George G. Channing, Milton, Mass. ; Mr. and Mrs. George Gibbs, Colonel George Gibbs, Wolcott Gibbs, Cambridge, Mass. ; Dr. Samuel William Johnson (1792), Mrs. William Bellamy, Dorchester, Mass. ; Commodore O. H. Perry, Oliver H. Perry, Lowell, Mass. ; Sir John Temple, Mrs. Eliza B. Temple Winthrop, Robert C. Winthrop, Brookline, Mass. ; Presidents Washington, John Adams, and Jefferson, and Egbert Benson (1807), Historical Society, New York ; General Horatio Gates, John R. Stevens, ib. ; Commodore Macdonough, A.

STUBBS

R. Macdonough, *ib.*; Josiah Ogden Hoffman, Mrs. Ogden Hoffman, *ib.*; Mrs. Robert Morris, Lenox Gallery, *ib.*; John Jacob Astor, J. J. Astor, *ib.*; Governor and Mrs. Winthrop Sargent (1805), Mrs. W. Butler Duncan, *ib.*; John Jay, Augustus Jay, *ib.*; John Jay, Steven Van Rensselaer, Hon. John Jay, Bedford, N. Y.; Robert Morris, Mrs. Morris, Bay Ridge, N. Y.; John R. Morris (1800), John R. Morris, Mount Morris, N. Y.; Commodore Stephen Decatur, Lyceum of Navy Yard, Brooklyn, N. Y.; Madison, Monroe, A. A. Low, *ib.*; Washington (full-length), *do.* (bust), Mrs. Blodgett, Mrs. Elizabeth Willing Jackson, Pennsylvania Academy, Philadelphia, Pa.; Commodore John Barry, Mrs. Dr. Leiper, *ib.*; Horace Binney (1800), Miss Susan Binney, *ib.*; Bishop William White (1798), Mrs. George H. White, *ib.*; General Thomas Mifflin, F. E. Dixon, Bridgewater, Pa.; Madame Patterson Bonaparte, Charles Joseph Bonaparte, Baltimore, Md.; Jefferson, Madison, Bowdoin College, Brunswick, Me.; Thomas Callender, John Callender, Miss Callender, Newport, R. I.; Chief Justice Shippen of Pennsylvania, Corcoran Gallery, Washington; John Singleton Copley, Lady Lyndhurst, London; W. Grant of Congalton—skating in St. James's Park (ascribed to Gainsborough), Lord Charles Pelham Clinton, Moor Court, Stroud; Sir Joshua Reynolds (1784), Lord Inchiquin; Sir Edward Thornton (2), Sir Edward Thornton, England; Benjamin West, National Gallery, London.—Mason, *Life and Works of G. S.* (New York, 1879); Tuckerman, *Book of the Artists*; Scribner's Mag., March, 1879; *Atlantic Monthly*, Dec., 1868, *Reminiscences* by John Neale.

STUBBS, GEORGE, born in Liverpool in 1724, died in London, July 10, 1806. Son of a surgeon, from whom he inherited a love of anatomy, the study of which, in connection with art, was the occupation of his life. He was the first of the English painters to give life and motion to the pictures of animals. About 1754 he visited

Italy; on his return settled in London, where he became noted as an animal painter, especially of horses, and an anatomist. In 1773 he was president of the Society of Artists; elected an A. R. A. in 1780, and R. A. in 1781, but declined the latter honour. Works: *Fall of Phaëton*; *Lion killing Horse*; *Tiger in his Den*.—*Redgrave*; *F. de Conches*, 342; *Sandby*, i. 244.

STÜCKELBERG, ERNST, born at Basle in 1831. Landscape and genre painter, pupil in his native city of Dietler, and in Antwerp of Dyckmans and Wappers. Studied the old masters in the Louvre in Paris; travelled over Switzerland and Upper Italy in 1853; remained some time in Munich; from 1856 lived ten years in Rome, and settled in Basle. Gold medal in Munich in 1869. Works: *Forest Spring in Sabine Mountains*; *Lady-Day in Sabine Mountains*, *Elijah and the Widow*, *Marionettes*, *Artist's Children*, Basle Museum; *Legend of Foundation of Convent of Ober-Schönthal*; *Return of St. Gall Citizens after Battle of Grandson*, St. Gall Museum; *Charcoal Burners in Jura Mountains*, Zürich Gallery; *Service of Children of God* (1867); *City and Country Children*; *Youthful Love*; *Fortune Teller*; *Hermit of Maranno*; *Gypsy*; *Fortune Teller*, *Children from Abroad*, *Last Rhætian* (1883). In fresco: *Tell's Chapel*.—*Müller*, 511; *Kunst-Chronik*, xviii. 739; xix. 231.

STUHLMANN, HEINRICH, born in Hamburg, Dec. 28, 1803, died there, Oct. 23, 1886. Landscape and genre painter, pupil of Gerdt Hardorff, then of Copenhagen Academy under Gebauer, and in Dresden of Dahl. Works: *Storm Landscape* (1830); *Village in Winter* (1837); *Blankenese Fishermen* (1838); *Village Landscape on the Trave*; *Village Life in Holstein*, Hamburg Gallery.—*Andresen*, iii. 60.

STUHR, JOHANN GEORG, born in Hamburg in 1640, died there, May 8, 1721. German school. Landscape and marine painter, and also painted some historical

STUNTZ

pictures. Works: Sacrifice of Iphigenia, Royal Palace, Berlin; Harbour View, Cassel Gallery; do., Gotha Museum; Naval Battles (2), Schwerin Gallery.—Nagler, xvii. 519; Schlie, 610.

STUNTZ. See *Freyberg*, Elektrine von.

STÜRLER, FRANZ ADOLF VON, born in Paris, Feb. 28, 1802, died at Versailles, Sept. 16, 1881. History painter, pupil of Ingres, went in 1831 to Florence, where he remained over twenty years, zealously studying the old masters; in 1853 he returned to Paris, and then settled at Versailles. Medal, third class, 1842. Works: Death of Brunhilde, Death of Suetonius (1835); Lady of Florence (1835), Madrid Museum; Cimabue and Giotto (1838); Moses on the Mountain, Wrestlers (1842); Incredulity of Thomas (1844), Ministry of Interior, Paris; Cimabue's Madonna carried in Procession in Florence, 1270 (1859); Twelve Allegories on the Events of 1870-71; One hundred and eight illustrations to Danté's Divine Comedy.—Ischarner, Die bild. K. in der Schweiz (1884), 59.

STURM, FRITZ, born at Rostock, May 17, 1834. Marine and landscape painter; pupil of Berlin Academy in 1859-61, of Eschke, and at Carlsruhe of Gude in 1865-70. Made sketching tours in Sweden, Norway, Switzerland, Holland, and Italy. Lived in Düsseldorf in 1870-75, then moved to Berlin. Medal, London, 1872. Works: Norwegian Coast (1863), Wismar from the Sea (1864), Tempest on the Sea (1866), Shipwreck (1868), Schwerin Gallery; Hamburg Harbour (1866); Life Boats going to a Wreck (1867); Pilot Boat returning Home; Crew deserting Sinking Ship; Brig on the Norwegian Coast; Baltic, Mediterranean Sea, National Gallery, Berlin. — Jordan (1885), ii. 225; Müller, 511.

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STÜRMER, KARL, born in Berlin in 1803, died in March, 1881. History painter, son and pupil of Johann Heinrich Stürmer

(1774-1855), and in Düsseldorf of Cornelius, whom he accompanied to Munich and in 1842 to Berlin. Works: Friedrich I. of Brandenburg takes Pope John XXIII. Prisoner (1856); Auto da Fé of Spanish Inquisition (1872). In fresco: Barbarossa's Reconciliation with Pope Alexander, Helldorf Castle, near Düsseldorf; Defeat of Ottokar at Mühldorf, Taking of Belgrade, Arcades of Court Garden, Munich; Deeds of Hercules and Theseus, Old Museum, Berlin.—Rosenberg, Berl. Malersch., 249; Müller, 511.

STUVEN, ERNST, born at Hamburg in 1657, died at Rotterdam in 1712. Dutch school. Flower and fruit painter, pupil in Amsterdam, whither he went in 1675, of Jan Voorhout, Willem van Aelst, and Abraham Mignon. Was twice imprisoned in Amsterdam, then banished from the city, and settled at Rotterdam. Works: Two Fruit-Pieces with Insects, Schwerin Gallery.—Immerzeel, iii. 120; Schlie, 612.

SUARDI, BARTOLOMMEO. See *Bramantino*.

SUBLEYRAS, PIERRE, born at Uzés (Gard), in 1699, died in Rome, May 28, 1749. French school. History painter, pupil of his father Mathieu and, at Toulouse, of Rivalz. Won the grand prix de Rome in 1727; went to Rome, where he married and settled for life. Member of Academy of St. Luke, 1740. Works: Brazen Serpent (1727), Christ in the House of the Pharisee (1739, also original sketch), Martyrdom of St. Hippolytus, Martyrdom of St. Peter, Mass of St. Basil, Emperor Theodosius receiving the Blessing of St. Ambrose, St. Benedict reviving a Child, Brother Philip's Geese, The Falcon, The Hermit, Louvre, Paris; St. Stephen and St. Francis appearing to the Penitent, Montpellier Museum; Theodosius



Kneeling, Hermit, Nantes Museum ; Camaldolensian Monk (2), Orléans Museum ; St. Joseph carrying Infant Christ, Coronation of Louis XV., Joseph interpreting the Dreams, Annunciation, Joseph's Dream, Circumcision, St. Peter Healing the Lame, Still-Life, Male Portrait, Toulouse Museum ; Portrait of Benedict XIV., Versailles Museum ; Cardinal Bentivoglio, Rouen Museum ; Ecce Homo, Musée Rath, Geneva ; Temptation of St. Anthony, Zürich Gallery ; Homage to St. Januarius, Berlin Museum ; Death of Magdalen, Cassel Gallery ; Christ in the House of Simon, Dresden Museum ; A Bishop blessing a King, St. Norbert restoring a dead Child to Life, Portrait of a Bishop, Old Pinakothek, Munich ; Priest in Vestments, A Monk, Schleissheim Gallery ; The Three Magi, Adoration of the Shepherds, Czernin Gallery, Vienna ; Emperor Valens fainting at the Mass of St. Basil (1745), Carthusian Church at Termini, Sicily ; replica in the Louvre ; do., Hermitage, St. Petersburg ; do. (in mosaic), Basilica of St. Peter's, Rome ; Crucifixion, Brera Gallery, Milan.—Villot, *P. Subleyras* 1740 Cat. Louvre ; Bellier, ii. 530 ; Ch. Blanc, École française ; Biog. universelle.

SUESS, HANS. See *Kulmbach*, Hans von.

SUEUR. See *Le Sueur*.

SUHRLANDT, (JOHANN) HEINRICH, born at Schwerin in 1742, died at Ludwigslust, Jan. 1, 1827. History, portrait, landscape, animal, and still-life painter, pupil of the court painter Lehmann, then took up sculpture under Busch, but was induced by

J. H. Suhrlandt
anfang 1781 fertig 1799

Findorff (1722-72, court painter) to return to painting. Works : Portrait of Findorff

(1773), Dogs (2, one dated 1773), View of Altona (1789), Still-Life (1799), Schwerin Gallery.—Schlie, 93.

SUHRLANDT, KARL, born at Schwerin ; contemporary. Animal painter, son of Rudolf Suhrlandt, pupil in Paris of Ary Scheffer ; travelled for many years in Russia, where he was employed by the court, and became member of St. Petersburg Academy. Professor in Schwerin in 1874. Works : Russian Horse Dealers ; Smugglers on Russian Frontier ; Regiment of Uhlans marching (1870) ; Cattle Herd (1874) ; Drunken Peasant driving ; Galileo in Prison (1853), Schwerin Gallery.—Müller, 512 ; *Illustr. Zeitg.* (1877), ii. 515.

SUHRLANDT, RUDOLF (FRIEDRICH KARL), born at Ludwigslust, Mecklenburg, Dec. 19, 1781, died at Schwerin, Feb. 2, 1862. History and portrait painter, son and pupil of Heinrich Suhrlandt, then studied in Dresden under Schenau and Grassi, and in Vienna under Füger and Maurer ; went to Rome in 1808, was in Naples in 1812-15, and while there was made Mecklenburg court painter, and after his return in 1817, professor. Works : Maiden in the Grotto, Sleeping Youth (1808), Cupid and Psyche (1809), Venus teaching Cupid to bend the Bow, Venus, Vulcan, and Mars (1810), Portrait of a Physician (1817), do. of Artist's Father (1825), Copies after Old Masters (7), Schwerin Gallery. His daughter Mme.

Pauline Soltau, at first *R. Suhrlandt pin* his pupil, *Roma 1810* then of Dubufe in Paris, was a genre and portrait painter.

SULLY, THOMAS, born at Horncastle, Lincolnshire, England, June 8, 1783, died in Philadelphia, Nov. 5, 1872. Portrait painter ; taken to Charleston, S. C., by his parents, who were comedians, in 1792 ; was first instructed by M. Belzons, a French miniature painter who had married his sister. In 1799 he joined his brother Laurence, a miniature painter, in Richmond, Va., and painted there and at Norfolk until Lau-

SUMMER

rence's death in 1804. In 1806, having married his brother's widow, he removed to New York and lived there, excepting a short visit to Boston for instruction from Gilbert Stuart, until 1808, when he returned to Philadelphia. In 1809 he went to London, studied several months under Benjamin West, and coming back in 1810, settled permanently in Philadelphia. He again visited England in 1837-38, and in the latter year painted from life a full-length portrait of Queen Victoria. Between 1820 and 1840 he exhibited



ten portraits at the Royal Academy. Works: Commodore Decatur, City Hall, New York; Thomas Jefferson (1821), Military Academy, West Point; George Frederick Cooke as Richard III, Pennsylvania Academy; Queen Victoria (1838), St. George Society, Philadelphia; Charles Kemble, Frances Ann Kemble, Rembrandt Peale, Mrs. Joseph Harrison, *ib.*; Lafayette, Independence Hall; Reverdy Johnson; Charles Carroll; Dr. Benjamin Rush; Washington crossing the Delaware, Boston Museum; Girl offering Flowers at a Shrine, Woman at the Well, Mrs. M. O. Roberts, New York; Isabella, Child and Dog, Mrs. Joseph Harrison, Philadelphia.—Dunlap, ii. 101; Tuckerman, 158; Appleton's Journal (1872), viii. 693; Hours at Home, x. 69.

SUMMER, Nicolas Poussin. See *Ruth and Boaz*.

SUMMER STORM, *Titian*, Buckingham Palace; canvas, H. 3 ft. 9½ in. × 3 ft. 1½ in. An August squall on the borders of the

Alpine country near Cadore. Painted in 1534. Probably the best of Titian's landscapes extant.—C. & C., Titian, i. 396; Gilbert, Cadore, 37.

SUN AND MOON, CREATION OF, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

SUONATORE. See *Violinist*.

SUPPER AT EMMAUS, (Luke xxiv. 30, 31). *Michelangelo da Caravaggio*, National Gallery, London; canvas, H. 4 ft. 7 in. × 6 ft. 5½ in. Painted for Cardinal Scipio Borghese; from Palazzo Borghese came into possession of Lord Vernon, who presented it in 1839 to National Gallery. Engraved by A. Testa; B. Vaillant; G. Giovane.—Meyer, *Kunst. Lex.*, i. 615, 621.

By *Carpaccio*, S. Salvatore, Venice; can-



Supper at Emmaus, Titian, Louvre, Paris.

vas, figures life-size. Christ seated at table, with a disciple wearing a turban at his left, another at his right; at each end of table a pilgrim. Painted about 1510. Commonly attributed to Giovanni Bellini, but one of the finest and most characteristic of Carpaccio's works.—C. & C., N. Italy, i. 208.

By *Moretto*, Tosi Collection, Brescia; canvas, life-size. Christ behind the table, in a gray hat which overshadows his brow, is breaking the bread, while an apostle at right gazes intently at him; a second apos-

SUPPER

tle sitting by ; at the left, the host descends a flight of steps, and at the right, a girl in fanciful cap and bodice carries a dish ; a dog under the table. Painted about 1540.—C. & C., N. Italy, ii. 406.

By *Rembrandt*, Louvre; wood, H. 2 ft. 3 in. × 2 ft. 2 in.; signed, dated 1648. Christ seated behind a table in front of a niche between two pilasters ; at left is seated one of the disciples, seen from behind, and at right another, side view ; behind the latter a servant bearing a plate. Sale of Collection

hand, and a youth, with a plate of meat, are waiting upon them. Formerly in Escorial. Engraved by Van Somplin (1643); in reverse by Swanenburg and C. Van Tienen; with changes, A. Lommelin.—Smith, ii. 131; ix. 294.

By *Titian*, Louvre, Paris ; canvas, H. 5 ft. 6 in. × 8 ft.; signed. Christ seated with Luke behind a table in a marble court, with Cleopas at the right ; at the left a page with a tureen, and behind, a servant with sleeves rolled up ; under the table a dog growling



Supper at Emmaus, Paolo Veronese, Louvre, Paris.

of Burgomaster W. Six (1734), 170 florins ; M. Randon de Boisset sale (1777) to Louis XVI., for 10,500 livres. Engraved by Baron Denon ; De Frey in Musée français. Similar subject (1648), Christiansborg Museum.—Cat. Louvre ; Filhol, viii. Pl. 507 ; Eastlake, Louvre, 183 ; Smith, vii. 44 ; Vosmaer, 214, 476.

By *Rubens*, Madrid Museum ; canvas, H. 4 ft. 8 in. × 5 ft. 1 in. The Saviour seated at further side of a table, with one disciple seen in profile, the other with back to spectator ; an old woman, with a glass in her

at a cat. According to tradition Luke is Charles V., Cleopas Cardinal Ximenes, and the page Philip II. Painted in 1547 ; went from Gonzaga Collection, Mantua, into Collection of Charles I. ; thence to Jabach, who sold it to Louis XIV. The original picture, of which this is a replica, was presented in 1547 by Alessandro Contarini to the Signoria of Venice, and was in existence at end of last century. Copies of Louvre canvas in Turin and Dresden Galleries. Engraved by F. Chauveau (1656) ; Masson.—C. & C., Titian, ii. 152 ; Zanetti, Pitt. Ven., 165 ;

SUPPER

Landon, Musée, iii. Pl. v.; Müндler, 208; Ch. Blanc, École vénitienne.

By *Velasquez*, Earl of Breadalbane, Perthshire, Scotland; canvas, H. 4 ft. × 5 ft. 2 in. Christ seated with two disciples at a table. From King Louis Philippe sale; purchased from a canon at Seville for £235.—Curtis, 7.

By Paolo *Veronese*, Dresden Gallery; canvas, H. 3 ft. 11 in. × 5 ft. 11 in. From Modena Gallery. Restored by Palmaroli.

By Paolo *Veronese*, Louvre, Paris; canvas, H. 9 ft. 6 in. × 14 ft. 8 in.; signed. Christ, seated between the two disciples behind a table spread in a vestibule adorned with columns, raises his eyes to heaven and blesses the bread; behind are three domestics bearing dishes. The painter is said to have represented himself and part of his family in this picture; but it is undecided whether he is the figure at the extreme left or extreme right; his wife stands at the left, with an infant in her arms, and two other of his children are near her; in front, two children play with a large dog. From collection of Louis XIV. Engraved by Thomassin.—Cab. Crozat, ii. Pl. 15; Landon, Musée, xiii. Pl. 17; Felibien, i. 730; Sauval, Antiquités de Paris, ii. 169.

By Paolo *Veronese*, Stafford House, London; canvas, H. 2 ft. 2 in. × 2 ft. 7 in. Christ, seated at table between the two disciples, blesses the bread; a woman and two men behind; in front, a cat and a child play with a dog. From Orléans Gallery; £200.—Stafford Gal., ii. Pl. 21; Waagen, Treasures, ii. 60, 498.

SUPPER, LAST. See *Last Supper*.

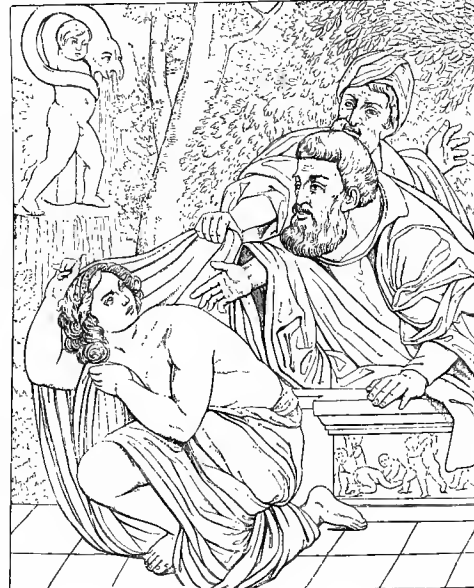
SUPPER OF ST. GREGORY, *Georgio Vasari*. See *Gregory*.

By Paolo *Veronese*, Convent of Monte Berico, Vicenza; canvas, H. about 18 ft. × 28 ft.; dated 1572. Wantonly mutilated by Austrian soldiers, who hacked it to pieces with their swords while occupying the convent after the bombardment of Vicenza in 1848. The fragments were afterwards put together and the picture restored by Profes-

sor Tagliapietra, of Venice.—Guida di Vicenza, 112; Ridolfi, Marav., ii. 35.

SÜS, GUSTAV, born at Rumbek near Rinteln on the Weser, June 10, 1823, died in Düsseldorf, Dec. 24, 1881. Genre and animal painter, pupil of Düsseldorf Academy under Karl Sohn in 1850–51. Was also an illustrator and writer. Works: *First Thought*; *Two Mothers*; *Duck Persecution*; *Cock Fight*; *Domestic Joy and Sorrow*; *Evening Song* (*Chickens and Pigeons*), *Provinzial Museum, Hanover*; *Three Philosophers*; *Great Event*; *Stable Tragedy* (1882).—*Kunst-Chronik*, xvii. 224; Müller, 512; *Wolfg. Müller, Düsseldorf. K.*, 370; *Illustr. Zeitg.* (1883), i. 448; ii. 168.

SUSANNA, Lodovico *Carracci*, National Gallery, London; canvas, H. 4 ft. 8 in. × 3



Susanna, Lodovico Carracci, National Gallery, London.

ft. 7 in. Scene from apocryphal Book of Susanna. Susanna, surprised by the two elders while preparing to bathe in the garden of Joachim at Babylon, crouches to hide her person, while they attempt to remove her drapery. Formerly in Orléans Gallery; then in Angerstein Collection, whence purchased in 1824.—Rosini, vi. 20; Réveil, vi. 368.

SUSANNA

By *Domenichino*, Munich Gallery ; Susanna, seated on a step of the bath, which is surrounded by a marble balustrade, is surprised by the two old men. Fountain in middle of bath, and behind it a splendid palace in a grove. One of the painter's best pictures for composition, drawing, and expression. Figures life-size. Copy, with variations, Devon House, England.—Waagen, ii. 91.

By Anton van *Dyck*, Munich Gallery ; canvas, H. 6 ft. 2 in. × 4 ft. 6 in. Susanna, nude, seated near a fountain surmounted by a statue of Cupid, endeavours to shroud herself with crimson drapery ; behind, the two elders, one pulling her drapery, the other touching her shoulder with his hand. Engraved by Ch. de Méchel ; lithographed by S. Braun.—Smith, iii. 22 ; Guiffrey, 243 ; Eastlake, Notes, 65.

By Luca *Giordano*, Dresden Gallery ; canvas ; 5 ft. 11 in. × 8 ft. 5 in. ; signed. Susanna, nude, sitting on a bench near a fountain, endeavours to cover herself upon the approach of the old men. Engraved by J. F. Beauvarlet.—Gal. roy. de Dresde, ii. Pl. 38.

By *Guido Reni*, National Gallery, London ; canvas, H. 3 ft. 10 in. × 4 ft. 11½ in. Bought in 1845 from Penrice Collection ; formerly in Palazzo Lancellotti, Rome. Engraved by Corn. Visscher and by P. Beljambe for the Galerie du Palais Royal.—Waagen, Treasures, i. 338.

By *Rembrandt*, Hague Museum ; wood, H. 1 ft. 6½ in. × 1 ft. 3 in. ; signed, dated 1637. Susanna, nude, about to enter a stream, is alarmed at the sound of some one approaching, and endeavours to cover her loins with some drapery ; behind, in bushes, the face of one of the elders. Collection of Prince of Orange-Nassau in 1770. A similar

subject, engraved by Earlom, formerly belonged to Sir Joshua Reynolds.—Smith, vii. 16 ; Vosmaer, 421.

By *Rembrandt*, Youssoupoff Collection, St. Petersburg ; signed, dated 1633. Susanna surprised at the bath by the old men.—Waagen, Russia, 414 ; Vosmaer, 34, 430.

By *Rubens*, Munich Gallery ; wood, H. 2 ft. 5 in. × 3 ft. 4½ in. Susanna, with her back to the elders, is covering her bosom with her hands ; one of the old men is removing her covering and the other is extending his hand to touch her back. Engraved



Susanna, Tintoretto, Louvre, Paris.

by Pontius ; Vosterman ; Michel Lasne ; Jegher ; Spruyt ; Simon. Sketch in Louvre. Repetition, by a scholar, in Berlin Museum.—Smith, ii. 73, 105.

By Jean Baptiste *Santerre*, Louvre, Paris ; canvas, H. 6 ft. 6 in. × 4 ft. 9 in. Susanna, nude, near the bath, with one foot in the water ; in background, the old men behind a wall. Painted in 1704. Engraved by Gandolfi ; Porforati.—Villot, Cat. Louvre ; Filhol, viii. Pl. 555 ; Musée royal.

By *Tintoretto*, Louvre, Paris ; canvas, H. 5 ft. 6 in. × 7 ft. 10 in. Susanna, seated near a basin under trees, with one attendant cutting the nails of her feet, another combing her hair ; in background, the two elders sitting at a table ; frogs, ducks, and other ani-

SUSTERMAN

mals in grass and on the water. From collection of Louis XIV.—Landon, *Musée*, xiii. Pl. 56; Villot, *Cat. Louvre*.

By *Tintoretto*; Vienna Museum; canvas, H. 4 ft. 6 in. × 6 ft. 1 in. Susanna coming out of the bath is watched by the two elders hidden in the garden. Similar picture in Madrid Museum. Engraved by J. Mänsel.

By Paolo *Veronese*, Dresden Gallery; canvas, 4 ft. 2 in. × 3 ft. 3 in. Acquired in 1742 from Carignan Collection, Paris, for 4,500 livres.

By Paolo *Veronese*, Louvre, Paris; canvas, 6 ft. 6 in. square. Susanna, seated near the bath, envelops herself in her garments upon the approach of the old men; at her feet a little dog. Copy, without the dog, in collection of Duke of Devonshire. Formerly in Casa Bonaldi, Venice; bought of Jabach by Louis XIV. Engraved by E. Smith.—Villot, *Cat. Louvre*.

By Paolo *Veronese*, Madrid Museum; canvas, H. 5 ft. × 5 ft. 10 in. Susanna at the



Susanna, Paolo Veronese, Madrid Museum.

bath, in a garden with a marble palace in background, hastens to cover herself with a brocaded cloth at the approach of the old men. Collection of Philip IV.—*Cat. Madrid Museum*; Réveil, xiv. 979.

Subject treated also by Guercino, Madrid Museum and Palazzo Pitti, Florence; Annibale Carracci, Munich Gallery; Giovanni Biliverti, Florence Academy; Spagnoletto,

Städel Gallery, Frankfurt; Guido Cagnacci, Count de Brühl; Domenico Robusti, Dresden Gallery; Bernardo Strozzi, Palazzo Spinola, Genoa; Sir Peter Lely, Burleigh House, England; Murillo, Madrazo Collection, Madrid; Albrecht Altdorfer (1526), Maurice Chapel, Nuremberg; Willem van Mieris, Brussels Museum; Pieter de Strudel, Dresden Museum; Noel Coypel, Madrid Museum; Antoine Coypel, Louvre, Paris; Théodore Chassériau (*Salon*, 1839); Alexandre Longuet (*Salon*, 1841); Philippe Auguste Jeanron (*Salon*, 1852); Jean Jacques Henner (*Salon*, 1865); Frederick Goodall (Royal Academy, 1886).

SUSTERMAN, LAMBERT. See *Lombard*.

SUTTER, JOSEF, born at Linz, Upper Austria, in 1782, died after 1843. History painter, pupil of Vienna Academy under Füger, but became a strong adherent of Overbeck, whom he followed to Rome, and thence went to Munich about 1818; assisted Cornelius in the Glyptothek and Pinakothek, and Heinrich Hess in the Basilica. Visited Rome again before 1825 and was back in Munich before 1835. Works: *Death of Matthias* (1809); *The Three Divine Virtues* (1816); *Emperor Albrecht's Dog*; *St. Luke* (1818); *Herodias with the Head of St. John* (1825), Hagar in the Desert (1836), *Stift Kremsmünster*, Upper Austria. His son and pupil Daniel, born in Vienna in 1810, became also a history painter, went with him to Munich, where he continued his studies at the Academy under Heinrich Hess, and assisted his father in the Basilica.—Wurzbach, xli. 5.

SUTTERMANS (Sustermans), JUSTUS (Joost), born in Antwerp, baptized Sept. 28, 1597, died in Florence, April 23, 1681. Flemish school; portrait painter, pupil of Willem de Vos, then in Paris of Frans Pourbus, the younger, where he spent three years before going to Italy. At Florence he was patronized by the Grand Dukes Cosimo II. and III. and Ferdinand II. At Vienna (1623–24) he was warmly received by



GIUSTO SVBTERMANS

Pittore di Ritratti e di Figure nacque in

SUVÉE

the emperor, whose portrait he painted, as also portraits of members of his family. Called to Rome in 1627, he painted Pope Urban VII.; was in the emperor's service at Innsbruck in 1652-53, and returned to Florence in 1653. Friend of Rubens and Van Dyck. Works: Portraits of Vittoria della Rovere, Ferdinand II. de' Medici, Eleonora Gonzaga (1620), Christian V. of Denmark as Crown Prince, Emperor Ferdinand II., Prince Mattias de' Medici, Margherita de' Medici, Grand Duke Cosimo III. as a Child, Pandolfo Ricasoli, Artist's own Portrait, Grand Ducal Family as Holy Family, Palazzo Pitti, Florence; Penitent Magdalen, St. Margaret, War and Peace (1638), The Florentine Senate swearing Allegiance, Male Portrait in Swiss Costume, Portraits of Galileo (1636), of Puliciani, of Claudia de' Medici, Uffizi, *ib.*; Portrait of Vittoria della Rovere, Turin Gallery; Archduchess Claudia, Vienna Museum; Portrait of Young Lady, Berlin Museum; Portrait of Galileo, Trinity College, Cambridge; *do.*, Lord Methuen, Corsham Court, England; Portrait of Alessandro Farnese, Royal Institute, Edinburgh. His brother Jan was his pupil, and accompanied him to Vienna, where he settled and was patronized by the emperor. Work: Portrait of a Matron, Vienna Museum. Another brother, Cornelis, was also in the emperor's service.—Baldinucci, *Opere*, xii. 13; Fétis, *Les Artistes belges*, i. 257; Kramm, v. 1588; Kugler (*Crowe*), ii. 300; Michiels, ix. 25; Rooses (*Reber*), 375; Van den Branden, 960.

SUVÉE, JOSEPH BENOIT, born in Bruges, Jan. 3, 1743, died in Rome, Feb. 9, 1807. Flemish school; history and portrait painter, pupil of Matthias de Visch, then in Paris at the old St. Luke's corporation and at the Academy under Bachelier; won the 2d grand prix de Rome in 1768, and the 1st in 1771 in competition with David, and studied in Rome (1772-78) under Vien; after his return to Paris he was made member of the Academy in 1780, adjunct professor in 1781, professor and director of the French

Academy in Rome in 1792, but being imprisoned during the revolutionary disturbances did not enter upon this position until 1801. Works: Death of Admiral Coligny (1787), Louvre; St. Francis de Sales, Versailles Gallery; Tancred wounded recognizes Clorinda, Amiens Museum; Portrait of M. Trouard, Besançon Museum; Tancred rescued by Clorinda, Nantes Museum; Invention of Drawing (1798), Artist's Portrait, two other portraits, Bruges Academy; Minerva among Rustics (1776), Ghent Museum; Vestal making Fire descend from Heaven; Birth of the Virgin; Mother of the Gracchi. His wife (*née* Charlotte Louise Rameau) painted figures and miniatures.—Immerzeel, iii. 122; Michiels, x. 538; Weale, *Cat. Bruges Acad.*, 89; Bellier, ii. 534; *Jal*, 1159.

SUYDAM, JAMES A., born in New York in 1817, died at North Conway, N. H., Sept. 15, 1865. Landscape painter, studied under Minor C. Kellogg, with whom he travelled through Greece and Turkey; on returning to America worked in the studios of Durand and Kensett. Elected N.A. in 1856. He was instrumental in building the present Academy in New York, and was its treasurer until his death. He bequeathed to it the pictures known as the Suydam Collection. Works: View on Long Island, William A. Reese; Hook Mountain on the Hudson, S. Cliff; New London Lighthouse—Twilight, Olyphant Collection.—Tuckerman, 540.

SVOBODA, EDUARD, born in Vienna, Nov. 14, 1814. Genre and portrait painter, pupil of Vienna Academy and of Friedrich Schilcher; in great demand as a portrait painter in Vienna; has decorated in fresco several churches in Bohemia and Hungary. Works: *Va banque*, Vienna Museum; Distribution of Wood (1845); Protest (1847);

*JB. Suvée
1801
JB. Suvée
facih 1783*

Family Festival (1862); Disagreeable Visit (1867); Distribution of Prizes (1872).—Wurzbach, xli. 61.

SVOBODA, KARL, born at Planic, Bohemia, in 1823, died in Vienna, Sept. 12, 1870. History painter, pupil of Prague Academy under Ruben; visited Croatia and Slavonia to study the life of the southern Slavs, and settled in Vienna in 1851. Works: Henry IV. at Canossa (1845); Wenceslaus II., Coronation of Albrecht II., Joseph II. in Prague, Death of King Wenceslaus the Saint, Belvedere, Prague; Foundation of Prague University (1855); Retreat of Charles V. (1859), Vienna Museum; Conquered Milanese before Barbarossa (1863); Cycle (10) from Iphigenia in Tauris (1869), Loggia, Opera House, Vienna.—Wurzbach, xli. 67.

SWANENBURGH, JACOB ISAAKSZ, born in Leyden, died in Utrecht in 1639. Dutch school; history painter, studied in Rome and lived in Naples; notable as the first teacher of Rembrandt. Work: Procession in St. Peter's Square (1628), Copenhagen Gallery.—Kramm, v. 1592; Vosmaer, Rembrandt, ses précurseurs, 50; do., Rembrandt, sa vie, etc., 379.

SWANEVELT, HERMAN, born at Woerden, near Utrecht, about 1600, died in Paris (?) in 1655. Dutch school; landscape painter, went early to Paris and thence to Rome, where he studied under Claude Lorrain. In 1653 made member of the Royal Academy; in 1654, with Patel, decorated a room in the Hotel Lambert at Paris. Works: Three Landscapes, Hampton Court; do., Madrid Museum; Wooded Landscape, Sunset, three others, Louvre; Italian Landscape (1650), Hague Museum; do., and Wooded


H SWANEVELT.

Landscape with St. Anthony (1653), Städels Gallery, Frankfurt; three do., Brunswick

Gallery; Joseph relating his Dream, Basle Museum; others in Munich, Dresden, Hamburg, and Copenhagen Galleries.—Kramm, v. 1593; Kugler (Crowe), ii. 490; Ch. Blanc, École hollandaise; Riegel, Beiträge, ii. 360.

SWART, JAN, born at Groningen in 1469, died at Gouda in 1535. Dutch school; history and landscape painter; formed himself after Scorel, and in Italy, where he lived, especially at Venice. Works: Adoration of the Magi (attributed), Munich Gallery; do., Cologne Museum; do., Brussels Museum.—Kramm, v. 1594; Zeitschr. f. b. K., ii. 43.



SWEBACH, BERNARD ÉDOUARD, born in Paris, Aug. 21, 1800, died at Versailles, March 2, 1870. History and genre painter, son and pupil of Jacques François Joseph Swebach, and student of the École des Beaux Arts. Accompanied his father to Russia. Works: Hunting Scene, Cherbourg Museum; Capture of a Spy by Hussars, Besançon Museum; Horse Market at Moscow, Winter Travel in Russia (1822); Summer Travel in Russia (1823); Retreat from Russia (1838).—Bellier, ii. 537.

SWEBACH, JACQUES FRANÇOIS JOSEPH, called Fontaine, born at Metz, March 19, 1769, died in Paris, Dec. 10, 1823. History and genre painter, pupil of J. Silfrède-Duplessis. Usually painted battle scenes and landscapes with figures. In 1810 he was appointed chief painter at Sèvres; in 1815–20 held same position in porcelain manufactory in St. Petersburg. Crowned at the Exhibition of the Place Dauphine in 1784; 2d prize in 1791; grand


J.F. Swebach 1805

medal, 1801, 1810. Works: Battle of Marengo, Battle of Zurich (1802); Napoleon

SWERTS

crossing the Danube (1810), Horse Races, Cherbourg Museum; Shipwreck, Travellers Resting, Pozzo di Borgo Gallery; Stag Hunt (1822), Marseilles Museum; Cavalcade, Montpellier Museum.—*Biog. universelle*; Bellier, ii. 536.

SWERTS, JAN, born in Antwerp, Dec. 25, 1825, died at Marienbad, Bohemia, Aug. 11, 1879. History painter, pupil of Antwerp Academy under N. de Keyser, and intimately allied with *Guffens* in raising Belgian art to its high standard; became director of the Prague Academy in 1874. Honorary member of Munich and Dresden Academies, and of German Art Union in 1859; of Amsterdam Academy, 1861; corresponding member of the Institut de France, 1873. Gold medal, Brussels, 1854; Order of Leopold, 1855; Officer, 1869; Prussian Order of the Red Eagle and Baden Order of Zähringer Lion, 1860; Dutch Order of Oaken Crown, 1861; Weimar Order of White Falcon, 1865; Papal Order of Gregory, 1871. Works: Baptism of Clovis; Delivery of Keys to St. Peter; Van Schoonbeck and his Contemporaries; The Labourers (from Lamartine's "Jocelyn"); Festival Day; Italian Woman with her Children; Arrival of Venetian Embassy at Antwerp. In fresco: Seven Sorrows of the Virgin (1855-70), Notre Dame at St. Nikolaes, near Antwerp; Scenes from Life of Christ (1859-71), St. George's, Antwerp; Episodes in History of Flanders (1861-69), Town Hall, Ypres; Scenes from Local History (1873-75), Town Hall, Courtray; Decoration of St. Ann's Chapel in St. Vitus' Cathedral, Prague (1878).—*Chronique des Arts* (1879), 240; *Gaz. des B. Arts* (1868), xxv. 74; *Illustr. Zeitg.* (1872), i. 227; *Journal des B. Arts* (1878), 188; *Riegel, Wandmalerei in Belgien*, 3, 10-14, 42, 46-62, 105, 247; *Vlaamsche school* (1879), 149; *Wurzbach*, xli. 25.

SWERTSCHKOFF, NICOLAI, born in St. Petersburg in 1818. Genre and animal painter of distinction, self-taught in Paris, and travelling in Germany and the Nether-

lands; paints especially horses in a masterly manner. Gold medal, Weimar; Bavarian Order of St. Michael, Hessian Order of Philip the Magnanimous; L. of Honour, 1863. Professor at St. Petersburg Academy. Works: Czar Alexis Michailovich reviewing his Troops; Kibitka (Russian vehicle) in the Snow; Village Wedding; Horse Market in Russia, Station for Post-Horses, Return from Bear Hunt (1863); Sleigh pursued by Wolves, Russian Travellers meeting in the Woods (1864).—Müller, 513.

SWORD, JAMES BRADE, born in Philadelphia, Pa., Oct. 11, 1839. Landscape painter, pupil of Christian Schussele, afterwards of William T. Richards and of Asher B. Durand. Studio in Philadelphia. First exhibited in National Academy, New York, in 1863. Works: Trenton Falls (Centennial Exhibition, 1876), James Huglehurst, Brooklyn, N. Y.; Peep into Lake George, James C. Beach, New York; Silver Thread Falls, Mr. Morris, Bloomfield, N. J.; The Fort Cove, James S. Whelen, Philadelphia, Pa.; Shores of Rhode Island, Edward Longstreth, ib.; Something in the Wind, Duck Shooting, C. E. Longley, Providence, R. I.; Newport Harbour (New Orleans Exhibition, 1885); In Full Cry, A Cool Spot (1886); Shores of Conanicut (1887).

SYBRECHTS. See *Siberechts*.

SYLVESTRE, JOSEPH NOEL, born at Béziers (Hérault).
June 24, 1847.

History, genre, and portrait painter, pupil of Cabanel. Took 3d prix de Rome, 1869. Medals: 2d class, 1875; 1st class, 1876;

Prize of the Salon, 1876. Works: Shepherds Playing (1873); Death of Seneca (1875); *Locusta* and Nero (1876), Luxembourg Museum; Last Moments of Vitellius Cæsar (1878); Long, Long Ago (1879); Ducar the



SYMPATHY

Gaul beheads Flaminius at Thrasymene (1882); Trencavel (1884); Christ (1886).—Bellier, ii. 537; Larousse, Supplement.

SYMPATHY, Briton *Riviere*, Holloway Institute, Egham, near London; canvas, H. 3 ft. 11 in. × 3 ft. 2 in. A little girl with a sad face, seated on the stairs, with a dog beside her, rubbing his face against hers in sympathy. Royal Academy, 1878; bought by Thomas Taylor, Wigan, for 800 guineas; Taylor sale (1883), £2,725.

SYMPHORIEN, ST., MARTYRDOM OF, Dominique *Ingres*, Cathedral of Autun. The martyrdom at Augustodunum of a young

background, young men armed with bows; at left, foreground, a hunting-dog. Study (1 ft. 8 in. × 2 ft. 2 in., dated 1653), Louvre, Paris. Engraved by Hulmer.—Réveil, xii. 808; Filhol.

SYNDICS OF THE CLOTH HALL, *Rembrandt*, Amsterdam Museum; canvas, H. 6 ft. × 9 ft.; signed, dated 1661. Five syndics of the Staalhof (Cloth Hall) of Amsterdam, dressed in black, gathered around a table, with their servant waiting upon them; four are seated and one is standing with a little book in his hand. Taken to Paris; returned in 1815. Engraved by Houston; J. W. Kaiser.

Etched by De Frey; Unger (1876). Lithographed by Zimmerman.—Kugler (Crowe), ii. 369; Cat. Amsterdam Mus.; Mollett, *Rembrandt*, 72; Vosmaer, 309, 495; Smith, vii. 61; Mag. of Art (1886), ix. 257.

SZÉKELY DE ADAMAS, BERTALAN, born at Klausenburg, Transylvania, in 1835. History painter, pupil of Vienna Academy under Führich, Rahl, and Waldmüller, later in Munich of Piloty, and studied in Brussels, Antwerp, and Paris. Or-



Syndics of the Arquebusiers, Bartholomeus van der Helst, Amsterdam Museum.

Gaul who had refused to adore the old gods and whom the edict of Diocletian condemned to death. Salon, 1834. Studies: Isaac Pereire, and Messrs. Haro, Stürler, and Gatteaux.—Ch. Blanc, Life, 101.

SYNDICS OF THE ARQUEBUSIERS, Bartholomeus van der *Helst*, Amsterdam Museum; canvas, H. 5 ft. 9 in. × 8 ft. 8 in.; signed, dated 1657. The four syndics of the archery guild of St. Sebastian of Amsterdam, dressed in black, are seated round a table covered with a rich cloth. Three of them hold prizes; the fourth addresses his colleagues. In middle distance, a woman bearing a silver-mounted drinking-horn; in

der of Francis Joseph, 1867. Works: Flight of Charles VII., National Museum, Munich; Doboczy killing his Wife, Ladislaus V. and his Tutor, Pesth Museum; Finding of Body of Louis II. of Hungary (1860); Battle of Mohács (1866); Portrait of Francis Deák; Women of Erlau defending City against the Turks (1867); The Orphan, Leda, The Nun (1871); Storm, The Widow (1872); Flight of Emmerich Tököly, Rendezvous, Sisters of Charity at Sick-Bed (1873); The Dancer, Zriny at Szigetvár (National Exhibition, Buda-Pesth, 1885).—Wurzbach, xlii. 16; Allgem. K. Chr., ix. 623.

TABAR

TABAR, FRANÇOIS (GERMAIN LÉO-POLD), born in Paris in 1818, died at Argenteuil, March 29, 1869. History painter, pupil of Delaroche. Medal, 1867. Works: Niobe and her Children (1842); Good Samaritan (1847); Bacchus and Ariadne (1848), M. Goury, Belleville; St. Sebastian (1851); Phryne before the Areopagus (1852); Punishment of Queen Brunhilde (1853), Rouen Museum; Episode of Campaign in Egypt (1855), Bordeaux Museum; Campaign in the Crimea, Horde of Barbarians (1857); War in the Crimea (1859), Ministry of State; Attila massacring his Prisoners (1861), belonged to Napoleon III; Fête of Heliogabalus (1863); Joshua commanding the Sun (1863), Ministry of State; Convoy of Wounded (1864), Saumur Museum; Hyperides defending Phryne (1865); Solferino (1866); March from Saragossa (1867); Burning of Scutari (1868).—Bellier, ii. 537.

TABOR, MOUNT, *Claude Lorrain*, Grosvenor House, London; canvas, H. 5 ft. 6 in. × 8 ft. 5 in.; signed, dated 1656. Called by Waagen, Sermon on the Mount. Liber Veritatis, No. 138. Sketch, Duke of Devonshire. Engraving in Grosvenor Gallery. Companion to *Golden Calf*. Painted for Signor Monpiore; bought of W. E. Agar in 1806.—Pattison, *Claude Lorrain*, 218, 235; Waagen, *Treasures*, ii. 171; Smith, viii. 266.

TACCONI, FRANCESCO, of Cremona (1464–90). Lombard school. He and his brother Filippo described in a decree of 1464 as famous painters of Cremona, worthy of praise for their success in painting the loggia of the public palace. A Madonna by Francesco, dated 1489, National Gallery, London, shows a tendency to imitation of the Vivarini; but in his pictures on the shutters of the organ of S. Marco, Venice (1490), now in the lumber room, the style is feeble Squarcionesque.—C. & C., N. Italy, ii. 439; Siret, 901; Burckhardt, 611.

TACKE, LUDWIG, born at Brunswick, Dec. 6, 1823. Architecture painter, pupil

of Düsseldorf Academy (1849–51), and in Munich of Piloty. Works: Gothic Arcades of City Hall in Brunswick, Halberstadt Cathedral (1850); Interior of Cologne Cathedral (1851), Bamberg Gallery; The Entrance Hall of a Westphalian Peasant House (1851), Darmstadt Museum; Mediæval Council Chamber, Provinzial Museum, Hanover; Mediæval Council Room (1854); Council Meeting in Thirty Years' War (1856); Faust in his Study (1863); Choir of Roman Church near Brunswick (1867); The Imperial Councillors thrown from the Window in Prague in 1618 (1869), Königsberg Museum; Nuremberg in Dürer's Time.—Meyer, *Conv. Lex.*, xvii. 865.

TADEMA, ALMA. See *Alma-Tadema*.

TAFI, ANDREA, of Florence, born in 1213 (?), died in 1294 (?). According to Vasari's doubtful account, he went to Venice and induced one Apollonius, a Greek, to return with him to Florence to teach him the art of mosaic. The Baptistery there was adorned by them in common, one figure alone, the colossal Saviour in the cupola, being the unaided work of Tafi. It shows that he was a feeble artist, who combined the defects of the Italo-Byzantine school of the period.—C. & C., Italy, i. 195; Meyer, *Kunst-Lex.*, i. 690; Vasari, ed. Le Mon., i. 281; Burekhardt, 488.

TAGPRET, PETER, flourished at Ravensburg, Württemberg, about 1489. German school; history painter in the manner of Zeitblom; several of his works are in all probability attributed to other masters. Works: St. John the Evangelist, Nicodemus and a Bishop, Pope Gregory the Great, Joseph of Arimathea and Mary Magdalen, Stuttgart Museum.—Nagler, xviii. 88; Schnaase, viii. 460.

TAILLASSON, JEAN JOSEPH, born at Blaye (Gironde) in 1746, died in Paris, Nov. 11, 1809. History painter, pupil of Vien; won third grand prize for painting in 1769; went to Rome in 1773 and remained there four years. Member of Academy, 1784. Works: Birth of Louis XIII.

(1782); Ulysses and Neoptolemus (1784), Louvre, Paris; Virgil reading the Æneid to Augustus, M. Dufresnoy; Sabinus and Epoina discovered by Soldiers of Vespasian (1787); Cleopatra (1791); Sappho, Nero saves the Wife of Seneca (1793), Nantes Museum; Leander and Hero (1798); Olympias (1799); Andromache (1800); Rhadamistus and Zenobia (1806). He was the author of several works on art.—Bellier, ii. 538.

TAIT, ARTHUR FITZWILLIAM, born at Livesey Hall, near Liverpool, Aug. 5, 1819. Landscape and animal painter, pupil of Royal Institution, Manchester, but chiefly self-taught. Went to New York in 1850, and was elected N.A. in 1858; visited Europe in 1874. Studio in New York City. Works: Duck and her Young (1868); Gordon Setter, Charles Stewart Smith, New York; Snowed In, Judge Hilton, *ib.*; Halt on the Carry (1871); Racquette Lake (1873); There's a Good Time Coming (1878); Thoroughbreds (1879); October Sport, A. E. Orr; Intruder—Motherly Protection (1880), G. D. Cochran; Still-Hunting in the Adirondacks, Anxious Time—Study from Nature (1881), C. R. Flint; Good Hunting Ground—Adirondacks (1882); Trespassers (1883); Ruffed Grouse at Home, Summer, Little Pets, Happy Family at Home—Adirondacks, Maternal Affection—Summer in the Adirondacks (1884); Our Pets, Pleasant Memories of the Adirondacks (1885); Woodcock Shooting (1886).

TAIT, JOHN ROBINSON, born in Cincinnati, Ohio, Jan. 14, 1834. Landscape painter; graduated at Bethany College, Virginia, in 1852, and spent the following three years in Europe, chiefly in Florence; visited Europe a second time in 1859, and studied at Düsseldorf under August Weber and Andreas Achenbach until 1871; made a third visit in 1873, and worked several years in the Bavarian Tyrol and in Munich under Adolf Lier and Hermann Baisch, under whom he studied cattle painting.

He spent altogether fourteen years in Germany, during which his pictures were disposed of at the cyclical exhibitions. Medals: 1871, 1872, Cincinnati Exhibition. Studio in Baltimore. Works: Waterfall in Pyrenees, James Caird, Gourock House, Greenock on the Clyde; Meyringen, James Staats Forbes, Wickham Hall, Kent; Waterfall, Prince Heinrich XVIII. of Reuss; Lake of Wallenstadt, William Groesbeck, Cincinnati; Westphalian Landscape (figures by Ludwig Knaus), C. S. Wolff, Philadelphia; A Mill (figures by Munkácsy), William H. Davis, Cincinnati; Evening in Norway, George R. Vickers, Baltimore; Evening on the Lake, Tyrolese Idyl, Summer (1876); Willow Brook (1879); Cattle Resting, Watering Place (1880); After the Shower, Fisher Huts—Sconsett (1882); Summer Afternoon—Upper Potomac (1883).

TAMAGNO. See *Vincenzo da San Gimignano*.

TAMAR, Alexander *Cabanel*, Luxembourg Museum; canvas, H. 6 ft. × 8 ft. 1 in. Illustration of episode described in 2 Samuel xiii. Tamar, daughter of David, having been outraged by her brother Amnon, goes to her other brother Absalom and complains of the crime. Tamar, her hair dishevelled and her garments in disorder, is seated on a divan beside Absalom, across whose knees she has thrown herself in despair; Absalom, who is dressed in a white tunic embroidered with gold, and a green and red turban, is raising his right hand in anger. A negress, standing with her head against the wall, appears to partake of her mistress's shame and grief. Salon, 1875.—*Larousse*, xv. 43.

TAMING THE SHREW, Charles Robert *Leslie*, South Kensington Museum; canvas, H. 1 ft. 8½ in. × 2 ft. 4 in. Petruccio thrusts back the gown to the frightened tailor; Katherine sits at left; Hortensio in background. One of Leslie's best pictures. Royal Academy, 1832. Replica, Petworth.

TAMM, FRANZ WERNER, surnamed Dapper, born in Hamburg in 1658, died in Vienna in 1724. German school; fruit and

TANCREDI

flower painter, pupil of Theodor van Soesten and Johann Pfeiffer. Studied in Rome under Mario Nuzzi, and when called to Vienna painted for the imperial court, in the style of Jan Weenix and Melchior Hondecoeter. Works : Flower-Piece, Flowers and Fruits (3), Dead Game and Dog (1706), Poultry and Rabbit, Huntsmen with Booty, Museum, Vienna ; Flower- and Fruit-Pieces (1715 [3]), Dead Fowl (1706 [2]), Dead Game (1707, 1716 [2], 1717), nine others, Liechtenstein Gallery, *ib.*; Doves, Hen with Chickens, Dead Woodcock and other Birds, Pheasants and Dove, Dresden Gallery ; Turkish Duck attacked by Fox (1718), Dead Fowls (2), Turtle Doves Feeding, Fruit-Pieces (2, one dated 1712), Gotha Museum ; Fruit-Piece, Germanic Museum, Nuremberg ; Dead Birds (2, 1705), two others, Schleissheim Gallery ; Doves Billing (1724), Schwerin Gallery.—Kugler (Crowe), *ii.* 533 ; Wurzbach, *xliii.* 37.

TANCREDI, RAFFAELLE, born at Resina, near Naples, in 1838. History painter, pupil of Mancinelli in Naples ; went in 1869 to Florence, where he competed for the first historical prize. Order of Italian Crown. Works : Camoens with his Negro in Prison ; Buoso da Duero insulted by his Fellow-Citizens (1868), bought by the State ; Admiral Caracciolo hanged by Order of Nelson, King of Italy ; Ferdinand IV. of Naples returning from the Chase.—Müller, 515.

TANNHÄUSER AND VENUS, Otto Knille, National Gallery, Berlin ; canvas, H. 8 ft. 10 in. × 9 ft. 3 in. ; signed, dated 1873. Tannhäuser, the minnesinger, having become sated with pleasure during his visit to the Venusberg, determines, notwithstanding the entreaties of Venus, to return to Lisaura, whose love he had won at Mantua. He is represented as starting up from the flower-strewn couch in the crystal grotto, with one hand on his lyre and the other pressing his forehead, while Venus, rising nude from her draperies, endeavours to detain him by seizing his shoulder ; above, two cupids hold him by his mantle ;

at left, one shoots an arrow at Tannhäuser, while another gazes reproachfully, and in front a fifth has rolled off the couch ; in the background, all manner of enchanting splendours.

TARAVAL, HUGUES, born in Paris in 1728, died there, Oct. 19, 1785. History painter, son and pupil of Thomas Raphael Taraval (portrait painter to King of Sweden, died at Stockholm in 1750). He won the 1st *prix de Rome* in 1756 ; member of Academy, 1769 ; professor, 1785 ; sub-inspector of the Gobelins. Works : Job reproached by his Wife (1756), Marseilles Museum ; Venus and Adonis (1765), Comte de Kreutz ; Repast of Tantalus (1767), Château de Belle-Vue ; Triumph of Bacchus (1769), Gallery of Apollo, Louvre, Paris ; Marriage of St. Louis (1773), Chapel of École Militaire ; Triumph of Amphitrite (1777), Louvre ; Cumæan Sibyl (1781), Chapel of Fontainebleau ; Artist's Portrait, Stockholm Museum.—Bellier, *ii.* 541.

TARDIEU, JEAN CHARLES, called Cochin, born in Paris, Sept. 3, 1765, died there, April 3, 1830. History painter, son of Jacques Nicolas Tardieu (engraver, 1716–91), and pupil of J. B. Regnault. Won 2d *grand prix de Rome* in 1790. Works : Tarquin and Lucretia (1793) ; Death of Correggio (1806) ; Napoleon receiving the Queen of Prussia at Tilsit (1808), Henry IV. before Paris, Halt of French Army at Syene in Egypt, Versailles Museum ; Allegory on Birth of Duc de Bordeaux (1822), Rouen Museum ; Trophenius and Agameda, Besançon Museum ; Ulysses recognized by Euryclea, Marseilles Museum ; Susanna at the Bath, Havre Museum.—Bellier, *ii.* 543.

TARQUIN AND LUCRETIA. See *Lucretia*.

TASSAERT, JAN PETER, born at Antwerp, March 7, 1651, died there, Sept. 29, 1725. Flemish school ; history and genre painter, Master of the guild in 1690, dean in 1701. For the guild room of the diamond polishers he painted eight scenes from the lives of SS. Peter and Paul. In

TASSAERT

the Antwerp Museum is a capital genre scene: *The Philosophers*.—Cat. du Mus. d'Anvers, 379; Van den Branden, 1037.

TASSAERT, (NICOLAS FRANÇOIS)



OCTAVE, born in Paris, July 26, 1800, died there, by suicide, April 22, 1874. History and portrait painter, pupil of Pierre Girard, Guillon Lethière, and of the *École des Beaux Arts*. Medals: 2d class, 1838; 1st

class, 1849; 3d class, Exposition universelle, 1855. Works: *Death of Correggio* (1834); *Vicar of Wakefield* (1835); *Death of Heloise* (1838); *Diana at the Bath* (1842); *Christ in the Garden of Olives* (1844); *Erigone, Slave Merchant* (1846); *Temptation of St. Anthony* (1849); *Unhappy Family* (1849), Luxembourg Museum; *Gardens of Armida* (1850); *Communion of Early Christians in Catacombs* (1852), Bordeaux Museum; *Sleep of Jesus, Son of Louis XVI. in the Temple* (1855); *Magdalen, Pygmalion and Galatea* (1857); *Funeral of Dagobert in St. Denis* (1838), Louis X., *Portrait of Gaspard de Saulx, do. of Charles le Blancfort, do. of Philippe de Comines*, Versailles Museum; *Heaven and Hell* (1850), Artist's Portrait, *Ariadne, Convalescent Mother, Young Woman with Glass of Wine, Painter's Studio, Suicide, Return of Prodigal Son*, and others, Montpellier Museum. Alexandre Dumas has forty-five of Tassaert's pictures and sketches, and many others are owned in Paris.—Claretie, *Peintres*, etc. (1882), i. 25; Bellier, ii. 544; *Gaz. des B. Arts* (1886), xxxiii. 28.

TASSI, AGOSTINO, born in Perugia in 1566, died in Rome in May, 1644. Roman school. Real name Buonamici, but adopted that of the Marquis Tassi, whose page he had been; pupil of Paul Brill, under whose care he became an excellent landscape painter. He was a man of infamous char-

acter, who paid the penalty of his crimes in the galleys at Leghorn; when the part of his sentence condemning him to hard labour had been remitted, he soon made himself known throughout Italy as a painter of marine views. After his liberation he was employed in painting frescos in the Quirinal and in the Palazzo de' Lancelotti. Tassi was the master of Claude Lorrain.—Lanzi, i. 484; Ch. Blanc, *École ombrienne*.

TATKELEFF, VOGISNY, born in Russia, about 1813. Battle painter, son of a serf in the Borissov Government; attracted by his sketches the attention of his master, who educated him, but was forced by the successor in the estate into the army, where he served fifteen years; in 1854 took part in the Crimean War; drudged for his livelihood until 1870, when a tourist, who saw his sketch-book, induced him to paint some pictures for the Exposition in Moscow in 1873. These, which represented scenes in the Crimean War, brought him into prominence, and they were bought for 60,000 rubles for the Winter Palace of St. Petersburg.

TATTEGRAIN, FRANCIS, born at Péronne (Somme); contemporary. Genre and portrait painter, and engraver; pupil of C. Crauck, Lepic, Jules Lefebvre, and Boulanger. Medals: 2d class, Paris and Munich, in 1883. Works: *Herring Fishing, Coup d'épaule* (1879); *Return from Fishing* (1880); *Femme aux épaves, Artist's Portrait* (1881); *We are Lost, Landing the Herrings* (1882); *The Mourners at Étaples* (1883); *Convalescent* (1884).

TAUNAY, NICOLAS ANTOINE, born in Paris, Feb. 10, 1755, died there, March 20, 1830. History and landscape painter, pupil of Brenet, Casanova, and Lépicié. Won grand prix de Rome in 1784, and spent three years there with the help of his patron, M. Angiviller. Won grand medal, and became member of Academy in 1796. Medal, 1803; L. of Honour; Order of Christ in Portugal. In 1816 he went with

TAURISCUS

Lebreton and Montigny to found an Academy of Art in Rio de Janeiro, and returned in 1824. Works: St. John Preaching, Military Hospital in Italy (1789), Peter the Hermit preaching First Crusade, Taking a City (1800), Louvre, Paris; Battle of Nazareth, Crossing the St. Bernard, Napoleon I. entering Munich, Battle of Ebersburg, Halt on the Slope of the Alps, Bonaparte visiting the Battle Field of Lodi, Versailles Museum; Woman taken in Adultery, Grenoble Museum; Ball Play, Village Fête, Shepherds Reposing, Montpellier Museum; Shepherds competing for the Prize of Pan, Clorinda with the Herdsmen, The Lion of Androcles, Brother Philip's Geese, Proclamation of Henry of Burgundy as first King of Portugal (Lisbon and Rio de Janeiro); Military Camp, Hermitage, St. Petersburg. Many of his works have been engraved.—Bellier, ii. 546; Ch. Blanc, *École française*; Biog. universelle; Villot, Cat. Louvre; Jal, 1176; Meyer, *Gesch.*, 138.

TAURISCUS, painter, date unknown. Pliny names (xxxv. 40 [144]) among his works a Discobolus, a Clytæmnestra, a Pan, a Polynices claiming the Sovereignty, and a Capaneus. Possibly identical with Tauriscus of Tralles, the sculptor.—Pliny, xxxvi. 4 [33]; Sillig, 434; Brunn, ii. 287.

TAVARONE, LAZZARO, born in Genoa in 1556, died there in 1641. Genoese school; favourite pupil and assistant of Luca Cambiaso; went with his master to Spain, and continued in the Escorial the works left unfinished by him at his death (1585). Returned to Genoa in 1594, and painted many frescos in the cathedral and other churches, and in various palaces, especially the Palazzo Adorno, where he executed a fresco on the ceiling, The Doge Adorno receiving the Pope. He left but few oil pictures.—Lanzi, iii. 248; Ch. Blanc, *École génoise*; Lavice, 89.

TAVERNIER, PAUL, born in Paris; contemporary. Animal, genre, and portrait painter, pupil of Cabanel and Guillaumet. Medal, 3d class, 1883. Works: Café in Algiers (1878); Arabs Bathing Horses in the Sea (1879); Hallali (1880); The Model (1881); An Inquiry (1882); Stag Hunt, The Chase (1883); Bat l'eau, Wild Boar Hunt (1884); The Stag at Bay, A False Start (1885); Amazone aux écoutes, Rentrée des poulinières (1886).

TEERLINK, ABRAHAM, born at Dordrecht in 1777, died in Rome in June, 1857. Landscape painter, pupil of Michiel Versteeg, of Jan Kelderman (1741–1820), and of Arie Lamme; then studied in Paris under David in 1808–9, and thence went to Rome. He ranks among the more esteemed of modern landscape painters. Order of Lion, 1839. Member of Amsterdam Academy. Works: Italian Landscape (1823), Falls of Tivoli (1824), Amsterdam Museum; View of Aricia near Rome (1855), New Pinakothek, Munich.—Immerzeel, iii. 129; Kramm, vi. 1606.

TEICHS, FRIEDRICH ADOLF, born at Brunswick in 1812. Historical genre painter, pupil of Düsseldorf Academy in 1834–36, after having studied while travelling in Hungary, North Italy, and Tyrol. His pictures show great feeling for noble forms and fine grouping, but are rather weak in drawing and colouring. Works: Albrecht Dürer painting (1834); Singer on the Battlement of a Castle (1835); Auerbach's Cellar, Wood Gatherer by Forest Chapel (1836); Portrait of Emperor Otto II. (1836), Römer, Frankfurt; Greek Prisoners guarded by Mamelukes (1837), Mr. Geisberg, Münster; Liberation of Christians through Crusaders (1837); Henry the Lion taking Leave of his Wife; Scene in Hamlet (1840); Richard Cœur de Lion taking Corsair's Ship (1840); Charles V. denying Exhumation of Luther (1845); Last Banquet of the Girondists (1849), Stettin Museum.—Cotta's *Kunstbl.*, 1835–45; *Illustr. Zeitg.*, 1849; Nagler, xviii. 160.

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TAUNAY

TELEPHANES

TELEPHANES, painter, of Sicyon, early period. Mentioned by Pliny (xxxv. 5 [16]) in connection with Ardices of Corinth as first to use shading lines within outline drawings.—Sillig, 436; Brunn, ii. 4.

TÉMÉRAIRE, FIGHTING, Joseph M. W. *Turner*, National Gallery, London; canvas, H. 2 ft. 11 in. × 3 ft. 11 in. The *Téméraire*, a three-decker, mounting 98 guns, captured from the French in 1759, had acquired the title of "Fighting" before she took so conspicuous a part at Trafalgar. She was put out of commission soon after the peace of 1815, and, being condemned as unseaworthy, was sold in 1838 and towed to Rotherhithe to be broken up. The picture represents her in tow of a tug, the sun setting in a blaze of glory behind. One of the finest of *Turner's* later works. Royal Academy, 1839. Engraved by J. T. Willmore.—*Art Journal* (1864), 108; *Hamerton, Life*; *Cat. Nat. Gal.*

TEMPEL, ABRAHAM VAN DEN, born at Leenwarden in 1622 or 1623, died in Amsterdam, May 13, 1672. Dutch school. Real name Abraham Lambert Jacobse. Portrait painter, pupil of his father, Lamberts Jacobse, and in Leyden of Joris van Schooten, but followed more the later manner of Van der Helst. A light and pleasing colouring and broad treatment characterize his pictures. Works: Three Portraits, Amsterdam Museum; Portraits of Man and Wife (1660), Hague Museum; Regents of the Orphan Asylum (1669), Three Allegories, Leyden Museum; Portraits of an Admiral and his Wife (1671), Rotterdam Museum; Portrait of Hendrik van Westerhout, Man and Wife in their Park, Berlin Museum; Female Portrait, Cassel Gallery; Dutch Patrician Family (1672), Hamburg Gallery.—*Immerzeel*, iii. 130; *Kramm*, vi. 1607; *Kugler (Crowe)*, ii. 362; *Havard, A. & A. holl.*, ii. 85, 180; *Burger, Musées*, ii. 124; *Jahrb. d. preuss. Kunstsammlg.*, iv.

TEMPERELLO, IL. See *Caselli, Cristoforo*.

TEMPESTA (Tempesti), ANTONIO, born in Florence in 1555, died in Rome,

Aug. 5, 1630. Roman school; pupil of John Stradanus, and of Santo de Titi; afterwards worked in company with Cigoli. About 1575 went to Rome and painted in the Vatican, the Palazzo Giustiniani, and other public buildings. Painted chiefly battles, cavalcades, hunting scenes, and other figure pieces; and left more than

A Tempesta 1620

1,500 etchings.—*Ch. Blanc, École ombrienne*; *Burckhardt*, 185, 757; *Siret*, 905.

TEMPESTA, CAVALIERE. See *Molyn, Pieter*.

TEMPLE OF JUPITER PANHELLENIUS, Joseph M. W. *Turner*, Mr. Goupil (?); canvas, H. 4 ft. 9 in. × 7 ft. 9 in. The Temple of Jupiter at Ægina restored on the general plan of the Athenian Acropolis, which is seen in the distance, at left; in foreground, peasants dancing the Romaika. Royal Academy, 1816. Bought by Moon, Boys & Graves, who sold it to Wynn Ellis; at his sale (1876), £2,100. Engraved (1828) by John Pye; J. B. Allen, in *Turner Gallery*.

TEMPTATION AND FALL, *Michelangelo*, Sistine Chapel, Rome; fresco on ceiling.

TENIERS, DAVID, the elder, born in



Antwerp in 1582, died there, July 29, 1649. Flemish school; history, genre, and landscape painter, pupil of his

elder brother Juliaen (1572–1615), of Rubens, and in Rome of Adam Elsheimer; master of Antwerp guild in 1606; painted chiefly peasant scenes, combined with land-



Aubert sc.





DAVID TENIERS.



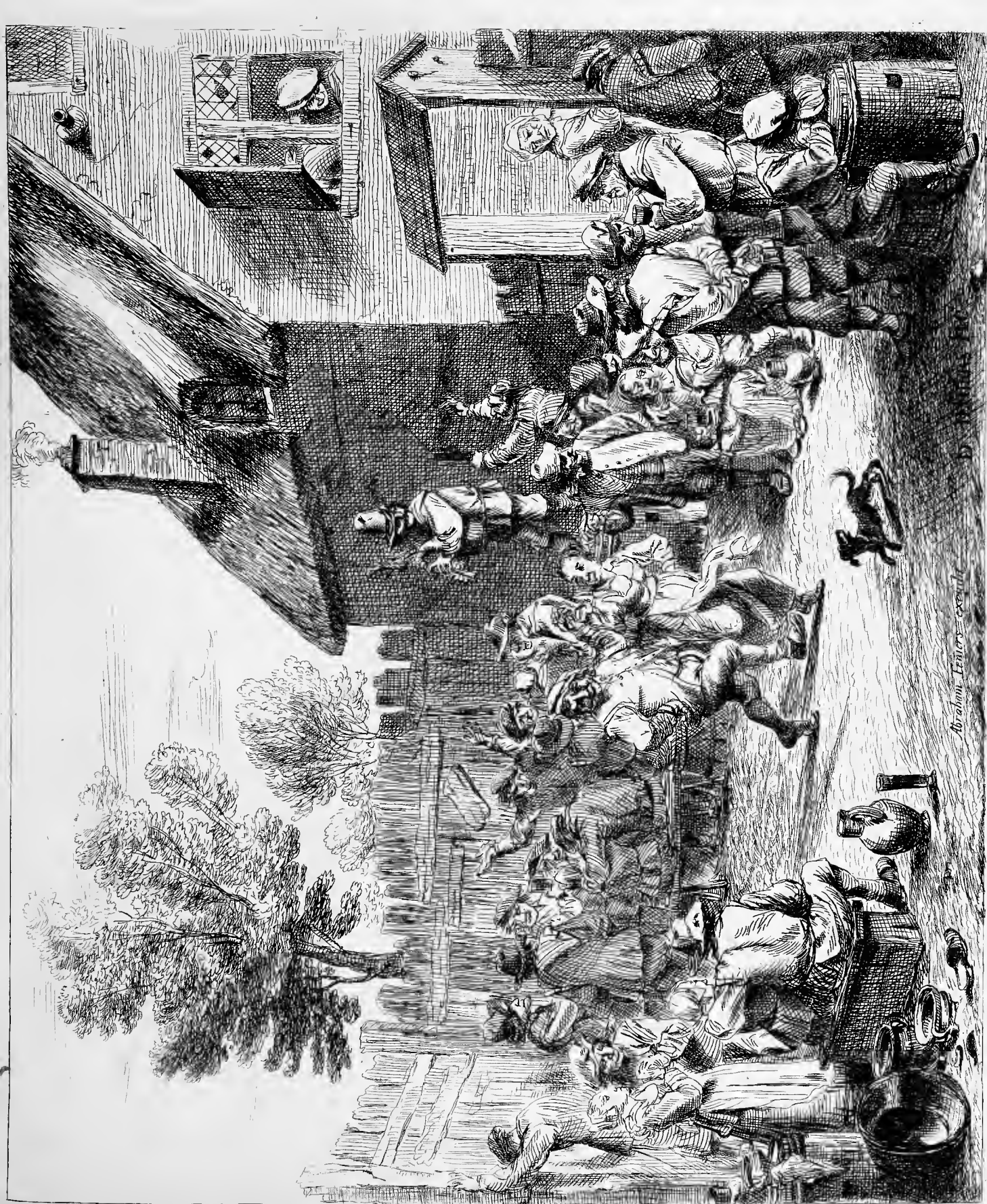
Engraved by T. Japan

DUTCH BOORS.

From the picture in the possession of Richard Westall Esq. R.A.

GELS OF ART. PLATE 47

Printed by David Tenners



Abraham Teniers - ex aul



TENIERS

scape, but occasionally biblical and mythological subjects; his earlier works are heavy in tone and crude in colour, while in his later pictures he approached, in freedom of treatment and harmony of colour, the manner of his famous son. Works: Rocky Landscape, Conversation, Playing at Bowls, National Gallery, London; Christ on Mount of Olives, Seven Works of Mercy, St. Paul's, Antwerp; Transfiguration (1615), Church at Dendermonde; Landscape, Brussels Museum; do. with Castle, Brunswick Gallery; Bleachery, Interior of Peasant Room, Bamberg Gallery; Temptation of St. Anthony, Berlin Museum; Peasant's Frolic by a Tavern, Cassel Gallery; do., Darmstadt Museum; Dutch Kirmess (2), Landscapes (4), Dutch Bleachery, Dresden Gallery; Smoker and Tippler, Ferdinandeum, Innsbruck; Rocky Ravine with Figures, Peasant carrying a Pole, Old Pinakothek, Munich; Tavern Interior, Oldenburg Gallery; Temptation of St. Anthony, Gypsy Women in a Ravine, Schwerin Gallery; Smoking Room (2), Stockholm Museum; A Painter at his Easel (1641), Two Landscapes, Hermitage, St. Petersburg; Pan with Nymphs and Satyrs, Vertumnus outwitting Pomona, Juno demanding Io of Jupiter, Mercury putting Argus to Sleep (1638), Landscapes (4), Vienna Museum; Physician with a Bottle, Uffizi, Florence; Temptation of St. Anthony, Dutch Kitchen, New York Museum.—F. J. van den Branden, 752; Ch. Blanc, *École flamande*; Immerzeel, iii. 130; Kramm, vi. 1608; vii. 145; Michiels, vii. 428; Rooses (Reber), 385; Van den Branden, 750.

TENIERS, DAVID, the younger, born in Antwerp, baptized Dec. 15, 1610, died at Perck, near Brussels, April 25, 1690. Flemish school; genre, landscape, and portrait painter, son and pupil of David the elder; developed under the influence of Rubens, and especially of Brouwer. Master of Antwerp guild in 1632, its dean in 1644–45, was made court painter to Archduke Leopold Wilhelm, governor of the Netherlands, and

settled, between 1648 and 1652, in Brussels, where he was received into the guild in 1675. He was the prime mover in the foundation of the Antwerp Academy in 1663. Equally favoured by Leopold Wilhelm's successor, Don



Juan of Austria, who is said to have studied under him; he received important commissions from Philip IV. of Spain, and marks of esteem from Queen Christina of Sweden and the great in England and other countries. The Count of Fuensaldaña sent him to England to buy works by the Italian masters. He holds the first position among the genre painters of Flanders. Picturesque arrangement, exquisite harmony of colouring in all details, and a light and sparkling touch characterize his pictures, in which two periods may be distinguished—the earlier, up to 1640, in which a somewhat heavy brown tone prevails, gradually attaining, up to 1644, a luminous golden tone, and the later, up to 1660, in which he changed into a cool silvery hue; after that he again adopted a decided golden tone. In 1660 he published in Brussels a work containing about 200 engravings of pictures of the Italian and Flemish schools in the Archduke's gallery, executed from small copies made by himself from the originals. Of these copies 120 were sold in the Blenheim Palace sale (1886) for £2,002 10s. Works: Music Party, Boors Regaling, The Money-Changers, Players at Tric-Trac, eleven others, National Gallery, London; Boors Dancing (1645), Frolic in Village Courtyard (1649), Detachment of Civic Guard (1657), seven others, Buckingham Palace, *ib.*; Alchemist, Village Festival, five others, Bridgewater Gallery, *ib.*; Landscape (1649), Farmer's Family, two others, Grosvenor Gallery,

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ib.; Witch before Cauldron, Group of Ducks, Stafford House, ib.; Village Fête, Apsley House, ib.; Seven Works of Mercy, Artist's Portrait, three others, Lord Ashburton, ib.; five, Mr. Baring, ib.; do., Mr. Holford, ib.; three, Mr. Phipps, ib.; do., Lord Colborne, ib.; two, Lord Ward, ib.; Marriage of *Teniers*, Alfred de Rothschild, ib.; *Prodigal Son* (1644), Denial of St. Peter (1646), Seven Works of *Mercy*, Temptation of St. Anthony (2), twenty-nine others, Louvre; Fish Market, Mendicant, Comte Henri de Greffulhe, Paris; Temptation of St. Anthony, Lille Museum; do., Kirmess (masterpiece, 1652), The Five Senses, Interior of Archduke Leopold William's Gallery, four others, and (with Lucas van Uden) Preparing for the Market, Brussels Museum; Panorama of Valenciennes, four others, Antwerp Museum; Guard Room (1641), Kirmess, Rustic Pursuits, four others, Amsterdam Museum; The Good Table (1644), Alchemist, Hague Museum; Musicians in a Tavern, three others, Basle Museum; Smoker, Musée Rath, Geneva; Mountainous Landscape, Suermondt Museum, Aix-la-Chapelle; Daniel in Lions' Den (1640), Soldiers at Dice, Aschaffenburg Gallery; Repast (1630), Temptation of St. Anthony (masterpiece, 1647), Flemish Kirmess, Artist with his Family, four others, Berlin Museum; Alchemist, four others, Brunswick Museum; Supper in the Barn (1634), Doctor's Visit (1640), Country Physician, Carlsruhe Gallery; Barber Shop, Entry of Archduchess Isabella into Vilvoorden, do. into Brussels, five others, Cassel Gallery; Temptation of St. Anthony, Gallery, Copenhagen; do., and Rustic Flemish Interior (1640), Domestic Occupation (1660), Unpleasant Discovery (1667), Kitchen Interior (1674), Moltke Collection, ib.; Old Scholar (1637), Darmstadt Museum; Village Fair (1641), Peasants playing Dice (1646), Peasants at Dinner (1648), twenty-one others, Dresden Museum; Landscapes with Figures (3), St. Jerome in the Desert, three others, Städel Gallery, Frankfurt; Peasant's Frolic, five others, Gotha Museum; Interior with Peasants, Landscape by Moonlight, Kunsthalle, Hamburg; Kitchen Interior, Ferdinandum, Innsbruck; Landscape, Königsberg Museum; Gypsy Family (attributed, but probably by David, the elder), Leipsic Museum; Tavern Scenes (6, three dated 1643, 1645, 1650), Peasant's Wedding (1651), Alchymist (1680), Great Fair near Florence, Views in the Gallery of Archduke Albrecht at Brussels (4), fifteen others, Old Pinakothek, Munich; Village Festival (1649), Oldenburg Gallery; Guard Room (1642), *Archers* of Antwerp (1643, masterpiece), Kitchen Interior (1646), Village Festival (2, one dated 1648), Wedding Dinner (1650), Flemish Amusements (1654), thirty-three others, Hermitage, St. Petersburg; Fifteen Scenes in Life of the Virgin, Holy Family, Schleissheim Gallery; Company in Artist's House, Daniel in Lions' Den (1649), six others, Schwerin Gallery; Peasants at the Inn, Stuttgart Museum; Peasant Wedding (1648), Robbers plundering Village (1648), Shooting at the Shawfowl in Brussels (1652, masterpiece), *Village Festival* (masterpiece), Abraham's Sacrifice (1653), Room in Gallery of Archduke Leopold William at Brussels, thirteen others, Museum, Vienna; Tavern Scene (1670), thirteen others, Liechtenstein Gallery, ib.; six pictures, Harrach Gallery, ib.; three, Czernin Gallery, ib.; two, Schönborn Gallery, ib.; four, Stockholm Museum; St. Peter Weeping, Uffizi, Florence; Peasant Wedding (1637), History of *Rinaldo* and Armida, and forty-one others, Madrid Museum; Marriage Festival, Judith with Head of Holofernes, Museum, New York; Incantation Scene, Village Fête (2), Boors Regaling, Charles V. leaving Dort, Parable of the Labourer, Landscape, Historical Society, ib. His brother Abraham (1629-71) and his son David III. (1638-85) were his pupils and imitators. By Abraham are, in the Madrid Museum: A Guard Room, and a Depository of Arms; in the Hermitage at St. Petersburg: A Prelate's Library; in the Harrach Gallery at Vienna: Monkeys as Shoemakers



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in the Shop, and do. as Tailors; in the Turin Gallery: A Guitar Player.—Ch. Blanc, *École flamande*; Cat. du Mus. d'Anvers, 382; Dohme, li.; Immerzeel, iii. 130; Journal des B. Arts (1864), 171; Kramm, vi. 1609; vii. 145; Kugler (Crowe), ii. 321; *Messenger des sciences hist.* (1854), 381; (1868), 263; (1878), 331; Michiels, vii. 441; viii. 3; Rooses (Reber), 385; Van den Branden, 981; Vermoelen, *Teniers le jeune*, etc. (Antwerp, 1865); *Vlaamsche school* (1864), 173; *Zeitschr. f. b. K.*, v. 258.

TENIERS, MARRIAGE OF, David *Teniers*, Alfred de Rothschild Collection, London; canvas, H. 2 ft. 3 in. × 2 ft. 10 in.; dated 1651. A pleasure garden, adorned with trees, bowers, and a fountain, through which Teniers and his bride are being conducted to their château by a procession of about twenty persons, attended by youths bearing refreshments; at left, a man playing a guitar. Collection of Paignon Dijonval, 1821; sold to T. Emmerson; then in collection of John Lucy, Esq., Charlcote.—*Art Journal* (1885), 242; Smith, iii. 382.

TEN KATE, HERMANN. See *Kate*.

TEOCALLI, STORMING OF THE, Emanuel *Leutze*, Amos Binney, Boston, Mass. The attack by Cortés on the great teocalli or temple of Huitzilopotchli, in the city of Mexico, as narrated by Prescott in his "Conquest of Mexico" (v. cap. 2). It represents the Spaniards forcing their way up the great stone steps of the pyramid in spite of the heroic valour of the Aztecs. Loaned to Museum of Fine Arts, Boston, in 1883.

TEPIDARIUM, IN THE, Laurenz *Alma-Tadema*. A girl, nude, reclining on a marble bench covered with a wild beast's skin and with cushions, in the tepidarium (warming room) of a Roman bath, resting before proceeding to the calidarium, or hot bath;

in one hand she holds a feather fan, in the other a strigillus for scraping the skin; at her feet is a pot of flowers. Painted in 1881.

TERBRUGGHEN (Terbrüggen), HENDRIK, born at Deventer in 1588, died at Utrecht, Nov. 1, 1629. History and genre painter, pupil of Abraham Bloemaert, then studied in Italy, where Rubens knew him; in 1614 he was in Milan and returned in the same year to Utrecht, where he became master of the guild in 1616. Works: Four Evangelists (1621), Town Hall, Deventer; Two Flute Players (1621), Cassel Gallery; Man at Breakfast (1627), Augsburg Gallery; Esther and Vashti (1628), Cologne Museum; Christ Crowned with Thorns, Gallery, Copenhagen; Angel appearing to St. Peter in Prison, Moltke Collection, ib.; do. (1629), Schwerin Gallery.—Immerzeel, iii. 132; Kramm, vi. 1613; Schlie, 624.

TERBURG (Ter Borch), GERARD, born at Zwolle, probably between 1613 and 1617, died at Deventer, Dec. 8, 1681. Dutch school; genre painter;



received his first instruction from his father, Geert Terburg (1584-1662, who had studied in Rome), then formed himself in Amsterdam and especially in Haarlem, where he entered the guild in 1635, under the influence of Frans Hals, and through independent study of the masterworks by Titian, Rembrandt, and Velasquez; travelled through Germany, Italy, Spain, England, and France, and painted everywhere portraits and genre pieces. In 1646-48, at Münster, he became, through the favour of the Spanish envoy, the painter of the diplomatic circle and executed the famous portrait group of the Peace Congress; followed the Spanish envoy to Madrid, where he

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painted the king and many courtiers and ladies; returned via England and France to his native country, and settled at Deventer, where he obtained the citizenship in 1655, and afterwards became burgomaster. He was the inventor of the interiors, and of the satin gown, so much used by Mieris and Metsu; a first-rate and thoroughly original master. Works: Peace of *Münster* (1648), Guitar Lesson, National Gallery, London; Girl reading Letter to her Mother, Girl at Table inviting Gentlemen to drink, Buckingham Palace, London; Paternal Counsel, Bridgewater Gallery, *ib.*; Girl with Guitar and Two Gentlemen, Lord Ashburton, *ib.*; Military Man by Fireside, Officer Writing, Music Lesson, Mr. Hope, *ib.*; Group of Three, Girl Drinking, Mr. Munro, *ib.*; Girl Writing, Girl Drinking, Mr. Baring, *ib.*; Officer and Girl, Music Lesson (1660), *Concert*, Assembly of Priests, Reading Lesson, Louvre, Paris; Mandolin Player, Antwerp Museum; Paternal Advice, Boy with Dog, Portrait of Artist and his Wife, Museum, Amsterdam; Card Players, Van Loon Collection, *ib.*; Musical Couple, Six Collection, *ib.*; Two Portraits, Haarlem Museum; The Dispatch (1655), Artist's Portrait, Hague Museum; Large Group Portrait, Town Hall, Deventer; Lady at Toilet, Gothic Church Interior, Suermondt Museum, Aix-la-Chapelle; Players at Tric-Trac, Bremen Gallery; Portraits of Man and Wife, Old Widow Lady, Copenhagen Gallery; Young Lady with Lute, Music Lesson, Casseel Gallery; Paternal Exhortation, Knife Grinder's Family, Smoker, Consultation (1635), Four Portraits, Berlin Museum; Officer Writing, Young Woman washing her Hands, Music Lesson, Lady Standing by Table, Dresden Gallery; Young Woman with Glass of Wine, Städel Gallery, Frankfurt; Messenger waiting for Answer, Gotha Museum; Portrait of a Burgomaster of Amsterdam, Ferdinandeum, Innsbruck; Boy with Dog, Trumpeter bringing letter to a Lady, Old Pinakothek, Munich; Glass of Lemonade, Musical Jew, Rustic Messenger,

Lady reading Letter, Duet, Barmaid, Portrait of a General, Hermitage, St. Petersburg; Two Couples (1658), Young Man reading, Violin Player, Schwerin Gallery; Young Woman peeling Apple, Museum, Vienna; Portraits in Liechtenstein and Czernin (2) Galleries, *ib.*; *do.* in Stettin, Uffizi, Florence, and Turin Galleries (2); Artist's Portrait, Museum, New York; Portrait of William of Orange, two others, Historical Society, *ib.*; *Degustation* (Narischkine sale, Paris, 1883). — Ch. Blanc, *École hollandaise*; Bode, *Studien*, 176, 614; Burger, *Musées*, i. 118, 244; *ii.* 102, 256; Dohme, *lii.*; Immerzeel, *iii.* 132; *Jahrb. der Königl. pr. Kunstsammlg.*, *ii.* 144; Kramm, v. 1612; Kugler (Crowe), *ii.* 394; *Zeitschr. f. b. K.*, *iv.* 141; v. 111; *vii.* 196; x. 36; *xii.* 84; *xviii.* 350, 370, 406; *Gaz. des B. Arts* (1886), xxxiv. 388 et seq.

TERNITE, WILHELM, born at Neustrelitz, Mecklenburg, in 1786, died in 1871. History and portrait painter, pupil of Gros in Paris after having been an officer during the wars of independence, 1813–15; went in 1823 to Rome and Naples, where he made excellent copies of the frescos at Pompeii. He was aulic councillor and, from 1826, inspector of the Royal Gallery at Potsdam. Works: St. John the Baptist, Schloss Bellevue, Berlin; Portrait of Emperor Francis I. of Austria (1837), Royal Palace, *ib.*; *do.* Queen Louise in Riding Habit (1827); *do.* on her Death-Bed; *do.* of the Composer Spontini; *do.* of Prof. Ottfried Müller.—*Cotta's Kunstbl.*, 1829–38; Nagler, xviii. 248.

TERWESTEN, AUGUSTINUS, called Snip, born at The Hague in 1649, died in Berlin, Jan. 21, 1717. History painter, pupil of Nicolaas Wieling (died in Berlin in 1689), and of Willem Doudyns (1630–97), then studied for six years in Rome and Venice after Raphael, Titian, and Tintoretto, and after his return, via Germany, painted many ceilings and other decorative works

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with subjects from Ovid, and from history, sacred and profane. In 1682-83 he did much towards the revival of the Academy of Design at The Hague, and in 1690 was called as court painter to Berlin, where he decorated the electoral palaces, helped to found the Academy, and became professor. In the Royal Palace at Berlin is his *Death of Adonis*. His brothers and pupils, Elias (1651-1729) and Matheus (1670-1757), painted—the former, flowers and animals at The Hague and in Rome, where he died; the latter, history and portraits, studied also under Doudyns and Daniel Mytens, then assisted his brother in Berlin, and completed his studies in Rome and Venice.—*Immerzeel*, iii. 134; *Kramm*, vi. 1615; *Nagler*, xviii. 251.

TESCHENDORFF, EMIL, born in Stettin in 1823. History, genre and portrait painter, pupil in Munich of Piloty; at first painted realistic scenes from life of Luther, then in Berlin portraits; executes especially single figures in picturesque attitudes. Assistant secretary at Berlin Academy since 1877. Works: *Conradin's Farewell of his Mother* (1868); *Husband's Bequest*; *Juliet with the Potion*; *Cleopatra*; *Ariadne*; *Œdipus and Antigone* (1879); *Pastime* (1880).—*Müller*, 516; *Illustr. Zeitg.* (1881), ii. 257; *Land und Meer* (1883), ii. 700.

TESCHNER, ALEXANDER, born in Berlin in 1816, died there, Aug. 9, 1878. History painter, pupil of Berlin Academy under Herbig, with Wach, after whose death he devoted himself to religious art in the style and under the influence of Cornelius; visited Rome in 1857. Great gold medal of Hohenzollern, 1865. Works: *Ecce Homo* (1853), church at Perleberg; *Pietà* (1878), Emperor William, Berlin; cartoons for stained-glass windows in Cathedrals of Magdeburg, Stralsund, Aix-la-Chapelle, etc.—*Rosenberg, Berl. Malersch.*, 247.

TESTA, PIETRO, born in Lucca in 1611, died in Rome in 1650. Florentine school; supposed pupil at Lucca of Pietro Paolini. Went to Rome when young, and studied un-

der Domenichino and afterwards under Pietro da Cortona. He was of a morose and melancholy disposition, and made many enemies by his adverse criticism of the works of other painters. His body was found floating in the Tiber, but whether he was



murdered or committed suicide is unknown. Among his works are: *Joseph sold by his Brethren*, Capitol Museum, Rome; *Death of Dido*, Uffizi.—*Lanzi*, i. 236; *Ch. Blanc, École florentine*.

TESTAMENT, OLD AND NEW, or *Triumph of Religion*, *Garofalo*, Ferrara Gallery; fresco transferred to canvas, H. 21 ft. 4 in. × 26 ft. 11 in. A quaint allegorical composition, illustrating the victory of Christianity over the Mosaic dispensation. In the middle is Christ on the cross; at his right hand is the New Testament, at his left the Old, the latter placed on an ass; from the cross proceed arms, which place a crown on the New Testament, hold the keys of Paradise, deliver the patriarchs from hell, and slay the Old Testament. Through the hands of a figure representing religion flow streams of blood, which fall on the sacraments, and opposite to these are seen the sacrifices of the Old Testament. Solomon's temple has also a place in the composition, and opposite to it is the preaching of St. Paul. Over the whole is the Almighty seated on a rock. Painted in 1524 on the wall of the refectory of S. Andrea, Ferrara; transferred to canvas in 1841 by the painter Pellegrino Succi, by order of Gregory XVI.—*Vasari*, ed. Mil., vi. 466; *Baruffaldi*, i. 332.

TESTELIN (Tettelin), HENRI, born in Paris in 1616, died at The Hague, April 17, 1695. French school; history and portrait painter, brother of Louis Testelin, and pupil of Vouet. He became one of the

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founders of the French Academy in 1648, secretary in 1650, professor in 1658; bore the title of first painter to the king, with lodgings in the Gobelin factory, of which he was superintendent until the revocation of the Edict of Nantes (1681), when, being a Protestant, he fled to Holland. Works: Portrait of Louis XIV. (2), do. of Pierre Séguier, Versailles Museum; Time clipping

Testelin 1640
H. Testelin 1680

the Wings of Love.—Bellier, ii.; Ch. Blanc, *École française*; Biog. universelle; Jal, 1179.

TESTELIN (Tettelin), LOUIS, born in Paris in 1615, died there, Aug. 19, 1655. French school; genre painter, pupil of his father Gilles Testelin (court painter to Louis XIII.), of Vouet, and imitator of Le Brun. Did



much decorative work in the Palais Royal, the Luxembourg, Fontainebleau, and other public and private buildings. Member of Academy, 1648; professor, 1650. Works: Resurrection of Tabitha (1652), Rouen Museum; Flagellation of St. Paul and St. Silas, Notre Dame, Paris; Passage of the Rhine in 1672, Keys of Marsal delivered to the King, Marriage of Louis XIV., Capture of Dôle in 1668, Versailles Museum; Magdalen, Grenoble Museum; Syrix and Pan, Rennes Museum.—Bellier, ii.; Ch. Blanc, *École française*; Jal, 1179.

TÉTAR VAN ELVEN, PIERRE, born in Amsterdam in 1831. Architecture and landscape painter, son of the engraver Johan Baptist Tétar van Elven; pupil of Jacobus E. J. van den Berg, then studied in Paris, where he settled, after having lived for

several years in Turin. Italian Order of Maurice and Lazarus. Works: View of Westminster; Interior of the Lateran in Rome; View of Genoa; Interior of St. James's, Liège; Place de l'Opéra in Paris (1880), Amsterdam Museum. By his father (born in 1805): Old Skipper with Bottle, Ruins of Church at Lisbon (1870), Hamburg Gallery.—Kramm, vi. 1618; Kunst-Chronik, xviii. 578.

TEXTOR, FRANZ JOSEF, born in Suabia, died at Inusbruck, Nov. 9, 1741. German school. Real name Weber, translated into Latin. History, genre, and portrait painter, pupil of Vienna Academy, then settled at Innsbruck; he was an unusually gifted artist of great versatility, and painted in the manner of the best old masters, so that many of his works were taken for productions of Callot, Brueghel, Teniers, etc. Works: Seven Works of Mercy, Fair in Holland (2), Genre Scenes (2), Card Players, Dice Players, Conversation (3), Peasants' Frolic, Monkeys at Cards, Monkeys at School, Still-lives and Landscapes (10), Ferdinandeum, Innsbruck.—Nagler, xviii. 289; Wurzbach, xlv. 104.

THALES, painter, of Sicyon, mentioned by Diogenes Laertius (i. 38) as a man of noble birth.—R. R., Schorn, 414; Sillig, 438.

THANN, MORITZ VON, born at O-Becse, Hungary, in 1828. History and portrait painter, pupil of Vienna Academy under Führich and Rahl, visited Belgium and Paris in 1855, then studied in Rome (1856–59); greatly influenced by Cornelius, Overbeck, Riepenhausen, and Wagner; returned to Hungary, and with Karl Lotz painted frescos in the Museum, besides others in public buildings, at Pesth. Order of Francis Joseph in 1867; medal, Vienna, 1873. Works: Episode in Conquest of Szolnok in 1552 (before 1855); Ulysses and Nausicaä, Ulysses and Penthesilea (1857–59), Baron Sina, Vienna; Angelica and Medor, Tragedy of Man, Fata Morgana (1867), Recruiting, Meeting of King Ladislaus IV. and Rudolph von Hapsburg after Battle at Marchegg,

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King Emerich taking his Brother Prisoner, St. Cecilia, and others, Pesth Museum; Scenes from Hungarian Legends, The Four Great Rivers of Hungary, Attila's Banquet, Redouten Saal, Pesth. In fresco: Episodes in Hungarian History, National Museum, ib.; Portraits of Emperor Francis Joseph and Empress Elizabeth (1868), Council Room, ib.; Portrait of Francis Deák (1877), Academy of Sciences, ib.; many altarpieces for churches in Hungary.—Wurzbach, xlv. 168; Graph. K., v. 16; Zeitschr. f. b. K., xii. (Mittheilungen, v. 12).

THAYER, ABBOTT HENDERSON, born in Boston, Mass., Aug. 12, 1849. Animal and landscape painter, pupil in Boston of Henry D. Morse, in Brooklyn of J. B. Whittaker (1867–68), and in Paris in the École des Beaux Arts under Lehmann and Gérôme (1875–79). Studio at Cornwall-on-Hudson. Works: Young Lions of Central Park; Cows coming from Pasture; Feeding the Cows; Boy and Dog; Shamming Sick (1876); Autumn Cornfield; View on the Seine; Alderney Herd in Guernsey; Mountain Pasture; Sleep, Childhood (1878); Autumn Morning on the Housatonic, Portrait of O. H. Palmer (1880).

THEODORICH OF PRAGUE, or Meister Dietrich, flourished in Prague during the reign of the Emperor Charles IV. (1348–78), as one of his court painters. German school. Probably of Czech rather than German origin, judging from the pictures attributed to him, which are of a Bohemian type. His name is mentioned as master of the guild as early as 1348, and again in a document of 1367. He evidently had a long and influential career, and may be considered as one of the founders of the school of Prague. Works: St. Augustine, St. Ambrose, Vienna Museum; series of one hundred and twenty-five half-length figures of Saints, Apostles, etc., Chapel of Karlstein, near Prague; two half-length Saints, University Library, Prague.—Kugler (Crowe), i. 38; Schnaase, vi. 438; W. & W., i. 396; Gaz. des B. Arts (1873), vii. 148.

THEODORUS, painter, of Samos or Ephesus (?). Mentioned by Theophanes in his essay on painting, according to Diogenes Laertius (ii. Arist., xix.). Two other painters of this name are spoken of by Diogenes, one as mentioned by Polemo and the other by Menodotus as of Athens.—Sillig, 439.

THEODORUS, painter, of Samos, pupil of Nicosthenes, mentioned by Pliny (xxxv. 40 [146]) as of some reputation.—Sillig, 443.

THEODOTUS, Greek painter of common subjects, lived at Rome first half of third century B.C. Mentioned in a comedy by Nævius as the painter of a rude picture of the Lares at play on an altar.—Nævius, in Festus (p. 250, ed. Müller); Brunn, ii. 503.

THEOLOGY, *Raphael*, Camera della Segnatura, Vatican; fresco, medallion on ceiling. Allegorical figure seated on clouds, with book in left hand. Two little genii, on either side, holding tablets, inscribed "Knowledge of Divine Things." Painted in 1512; shows hand of a pupil. Engraved by B. Audran; R. Morghen.—Passavant, ii. 88; Müntz, 311, 316, 350; Perkins, Essay, 120.

See, also, *Dispute of the Sacrament*.

THEOMNESTUS, Greek painter, 4th century B.C. Pliny says (xxxv. 36 [107]) that Mnason, tyrant of Elatea, paid twenty minæ apiece for his pictures of the heroes.—Brunn, ii. 256.

THEON (Theorus, Theodorus), painter, about 360 B.C. Pliny mentions (xxxv. 40 [138]) among his works: A Man anointing himself; Murder of Ægisthus and Clytemnestra by Orestes; Cassandra, in the Temple of Concord, Rome; Leontium, Mistress of Epicurus, in Meditation; King Demetrius; and a series of pictures of the Trojan War, in the Portico of Philippus at Rome. Brunn (ii. 255) thinks him probably identical with *Theon* of Samos.

THEON, a famous Greek painter, of Samos, contemporary of Apelles, 4th century B.C. Pliny mentions (xxxv. 40) among his works, The Frenzy of Orestes—which Plu-

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tarch says (De And. Poet., 3) represented Orestes slaying his mother—and a Thamyris playing the Lyre. Quintilian (xii. 10, 6) gives him credit for a prolific fancy, and Ælian, speaking (V. H., ii. 44) of his picture of a Soldier rushing to Battle, says that Theon sought theatrical effect by having trumpets blown before drawing the curtain from before it.

THEORUS, painter. See *Theon*.

THEOTOCOPULI. See *Grcco*.

THERBUSCH. See *Liscewska*, Anna Dorothea.

THERIMACHUS, painter and sculptor, about 350 B.C. No works known.—Pliny, xxxv. 36 [78]; Silig, 198.

THESEUS, pictures. See *Aristolaus*, *Euphranor*, *Micon*, *Panænus*, *Parrhasius*.


THÉVENIN, CHARLES, born in Paris, July 12, 1764, died there, Feb. 21, 1838. History painter, pupil of Vincent. In 1793 won the 1st grand prix de Rome; was director of the French School of Art in Rome for a number of years, and later keeper of Prints in Royal Library, Paris. Member of Academy, 1825; L. of Honour, 1825. Works: Capture of the Bastille (1793); Anguereau on the Bridge of Arcola (1798), Versailles Museum; Œdipus and Antigone (1799); General Rey taking Gaeta (1800); Passage of St. Bernard (1806); Preparations for crossing St. Bernard (1808); Battle of Jena, Attack on Ratisbon, Taking of Ratisbon (1810), Surrender of Ulm (1815), Versailles Museum; Henri IV. giving Audience to the Professors of the Royal College (1827); Martyrdom of St. Stephen (1827), S. Étienne du Mont; Joseph recognized by his Brethren, Angers Museum; Justification of Susanna, Douai Museum.—Larousse; Bellier, ii. 557; Cotta's *Kunstblatt* (1838).

THÉVENIN, MARIE ANNE ROSALIE, born at Lyons; contemporary. Portrait and figure painter, pupil of Léon Cogniet and of Joseph Paris. Medals: 3d class, 1849, 1859, 1861. Works: Flora Mac Ivor and Rose Bradwardine (1848); Portrait of Abbé Jacquet (1859); Portrait of a Lady (1881).

THEVENOT, ARTHUR FRANÇOIS, born in Paris; contemporary. Genre and portrait painter, pupil of Émile Bin, Cabanel, and of Lequien fils. Medal: 3d class, 1885. Works: Death of Antigone and Hæmon (1878); After the Bath (1882); Misery (1883); Portraits (1884); Le déjeuner, A Philosopher (1885); Portrait (1886).

THIELE, ARTHUR, born in Dresden, June 11, 1841. Landscape and animal painter, pupil of Dresden Academy, then of Julius Hübner and of Ludwig Richter; studied also in Munich, and in 1868–72 at Düsseldorf. Works: Deer on Autumn Morning; Deer in Winter; Stag before Hunter's Statue; Dead Hare (1864), Winter Hunt, Wood Clearing with Deer (1881), Dresden Gallery.—Kaulen, 251.

THIELE (Thielen), JOHANN ALEXANDER, born at Erfurt, March 26, 1685, died in Dresden, May 22, 1752. Landscape painter; at first a soldier; studied from nature, and painted in water-colours. Afterwards instructed in oil painting by C. L. Agricola and Manyocki, and settled in Dresden, where, in 1747, he was appointed court painter to King Augustus of Poland. Works: Landscape with Cattle and Herdsmen, Aschaffenburg Gallery; Castle on Fire, Bamberg Gallery; View in Saxony (1740), Gotha Museum; Evening Landscape, Kunsthalle, Hamburg; Landscapes (15, three dated 1745, 1746, 1749), Views of Dresden (3, one dated 1747), View of Meissen (1747), Two Views in Mecklenburg (1750), Herd driven through River, Schwerin Gallery; Landscapes (2), Rocky Cavern with Monu-



 ments, Animal-Pieces (3), Weimar Museum.—Kugler (Crowe), ii. 566; Schlie, 625.

THIELEN, JAN PHILIP VAN, called Rigouldts, born at Mechliu, baptized April

THIERRIAT

1, 1618, died at Boisschot in 1667. Flemish school; flower painter, pupil of Theodor Rombouts, and of Daniel Seghers in Antwerp, where he was master of the guild in 1641. Like Seghers, he painted garlands and flowers to enframe subjects by other artists. Works much esteemed by the King of Spain. Works: Bouquet, Lille Museum; Garland, do. with Madonna (1667), Antwerp Museum; Flowers around Statuette of St. Jacob, Madrid Museum; Madonna with Garland (1648), Flowers (2), Vienna Museum; Flower-Pieces in Amsterdam and Hermannstadt (1661) Museums, and Liechtenstein Gallery, Vienna (2, 1659). — Ch. Blanc, *École flamande*; Kugler (Crowe), ii. 347; Immerzeel, iii. 137; Kramm, vi. 1623; Van den Branden, 1132.

THIERRIAT, AUGUSTIN ALEXANDRE, born at Lyons, March 11, 1789, died there, April 17, 1870. Genre, landscape, and flower painter, pupil of Revoil. Medals: 2d class, 1817, 1822. In 1827 became professor in Lyons, and gave up painting. Works: Interior of Old Cloister of St. André-le-Bas (1817); Bunch of Flowers (1820); Recreation; Soldier Retreating; Religious Festival; Funeral of a Monk (1827).—Larousse.

THIERRY, JOSEPH (FRANÇOIS DÉ-SIRÉ), born in Paris, March 13, 1812, died there, Oct. 11, 1866. Landscape painter and decorator, pupil of Gros, later of Philastre. He is best known as a scene painter in partnership with Cambon, at the Grand Opéra and the Opéra Comique. Medals: 3d class, 1844; L. of Honour, 1863. Works: Party of Workmen picking up a Drunkard, Police Patrol (1853); Edge of a Forest, Caravan Road (1855); Wandering Jew (1857); The Story (1859); Arrival of the Wedding Party, Fairies' Kingdom (1863); Ruins of a Temple (1865); Faust (1866).—Larousse; Meyer, *Gesch.*, 275, 417, 510.

THIERSCH, LUDWIG, born in Munich, April 12, 1825. History and genre paint-

er, pupil of Munich Academy, at first in sculpture under Schwanthaler, then in painting under Heinrich Hess, Schnorr, and especially under Karl Schorn; went to Rome, and in 1852 to Athens, where he painted frescos in St. Nicodemus; returned in 1855; the year following was called to Vienna to decorate the Greek church there, and in 1860 to St. Petersburg to paint pictures in the chapels of Grand Dukes Nicholas and Michael and in St. Catharine's Church. Member of St. Petersburg Academy; Bavarian Order of St. Michael; Greek Order of the Redeemer; Russian Order of Stanislaus. Works: Sakuntala (1848); Camisard Scene; Charon, Entry of Bacchus into Grove of Colonos, Lament of Thetis, Baron Sina, Vienna; Daughter of Jairus, Christ at Gethsemane (1865); St. Paul Preaching (1866), City Hall, Athens; Christ at Pool of Bethesda; Ceres seeking her Daughter; Christ in the Desert (1874); Alaric as Victor in Athens (1879); Temptation of Christ.—Meyer, *Conv. Lex.*, xvii. 894; *Kunst-Chronik*, xvii. 435.

THIRION, EUGÈNE ROMAIN, born in Paris, May 19, 1839. History and portrait painter, pupil of Picot, Fromentin, and Cabanel. Paints chiefly religious pictures. His work is admired for good modelling and fine colour. Medals: 1866, 1868, 1869; 2d class, 1878; L. of Honour, 1872. Works: Death of St. Mary the Egyptian (1863), Lisieux Museum; St. Sylvain (1864), Tours Museum; The Levite of Ephraim cursing the City of Gaba (1865), Perpignan Museum; St. Vincent (1866), Bordeaux Museum; Perseus (1867); St. Paul the Hermit and St. Anthony (1868); St. Severin distributing Alms (1869); Eruption of Vesuvius (1872); Judith's Return to Bethulia (1873), Tours Museum; Rebekah at the Well (1874); St. Sebastian (1875), Ministry of Fine Arts; Joan of Arc (1876); Euterpe (1880); Orientale (1881); Poet at the Source (1882); L'Épave du vengeur (1883); Napolitaine (1884); Exposure of Moses (1885), Luxembourg Museum. He has painted also mural

THISBE

pictures in the Church of the Trinity and decorative panels in the Ministry of War.—*L'Art* (1878), xiii. 144 ; *Bellier*, ii. 565.



Incredulity of St. Thomas, Cima da Conegliano, Venice Academy.

THISBE, Edwin *Long*, Gibbs Collection, England. The tragic amour of Pyramus and Thisbe, in Babylon, has been immortalized by Ovid in his "Metamorphoses" (IV.), and burlesqued by Shakespeare in "Midsummer Night's Dream." Royal Academy, 1884 ; at William Graham sale, Loudon, 1886, to Gibbs for 840 guineas. Engraved by G. Bertinot (1886).

THOM, JAMES CRAWFORD, born in United States ; contemporary. Landscape and genre painter, pupil in Paris of Édouard Frère ; first exhibited at the Royal Academy, London, in 1864. Works : Returning from the Wood (1864) ; Love in the Kitchen ; Return of the Conscript ; Going to Church, Christmas Eve (1876) ; Le jour de la Toussaint (1878) ; Watering his Horse, Morning Ride (1880) ; Rustic Sport,

Summer Afternoon (1882) ; Old Farm House, South River, River Bank (1884) ; The Pets (1885).

THOMAS, ADOLF, born at Zittau, Sept. 28, 1834. Landscape painter, pupil of Dresden Academy and of Ludwig Richter ; then studied in Munich, where he was greatly influenced by Lier and Friedrich Voltz. Works : View near Brannenburg (1866), Dresden Gallery ; Landscape (1867) ; Evening in Capri (1872) ; Landscape with Mythological Figures.—Müller, 519.

THOMAS, ALEXANDRE, born at Malmédy, Belgium, in 1820. History painter, pupil of Düsseldorf Academy. Officer of Order of Leopold. Works : Judith ; Children of Edward ; Solomon's Judgment ; Descent from the Cross ; Judas on Night before the Crucifixion (1854), Barabbas at the Foot of Calvary (1857), Brussels Museum.—Müller, 519.

THOMAS, CHARLES ARMAND, born in Paris ; contemporary. Still-life painter, pupil of Leclaire. Medal, 3d class, 1886. Works : June Flowers (1880) ; Corner of the Conservatory (1881) ; The Cellar of Père Jacquemin (1882) ; Gay Morning (1883) ; Still-life (1884) ; At the Studio (1885) ; Eve of Festival (1886).

THOMAS, GEORGE HOUSMAN, born in London, Dec. 17, 1824, died at Boulogne, France, July 21, 1868. History and portrait painter. began as a wood engraver in London and afterwards in Paris, whence he went to New York to aid in illustrating a pictorial journal. In 1848 he returned to Europe and went to Italy to study ; was in Rome during its siege by the French, of which he furnished sketches to the Illustrated London News ; and represented that paper in the Crimea in 1854. On his return to London he obtained the patronage of the Queen, for whom he painted Marriage of the Prince of Wales at Windsor, Marriage of the Princess Alice at Osborne, The Princess Royal at the Coronation of the King of Prussia, Distribution of the Victoria Medals, and others. He illustrat-



THOMAS

ed, among other books, Wilkie Collins's "Armada" and Mrs. Stowe's "Uncle Tom's Cabin."—Redgrave.



Incredulity of St. Thomas, Guercino, Vatican, Rome.

THOMAS, JAN, born at Ypres, baptized Feb. 5, 1617, died in Vienna in 1673. Flemish school; history and genre painter, pupil of Rubens; master of Antwerp guild in 1641; visited Italy, and in 1662 became court painter to Emperor Leopold I. Works: St. Francis adoring Madonna, Carmelite Church, Antwerp; Madonna and Penitent Sinners, Ypres Museum; Painter's Studio, Physician in his Study, Gotha Museum; Triumph of Bacchus (1656), Museum, Vienna; Alchemist, Liechtenstein Gallery, ib.; Reaching for the Purse (2, 1661), Harrach Gallery, ib.; others in Berlin and Kiel Galleries.—Immerzeel, iii. 138; Kramm, iv. 1625; Michiels, viii. 239.

THOMAS, ST., INCREDULITY OF, (John, xx. 25).

By *Cima da Conegliano*, Venice Academy; wood, H. 6 ft. 10 in. × 4 ft. 7 in. Christ, standing under an arched portico, with St. Thomas touching his wound; on other side, St. Magnus; background, landscape with a horseman. Formerly in the Scuola de' Muratori at Venice.—C. & C., N. Italy, i. 242; Zanotto, Pinac. dell' Accad., Pl. 16; Vasari, ed. Mil., iii. 665.

By *Guercino*, Vatican, Rome; canvas, life-size, half-length. Thomas placing his finger on Christ's wound; in background, three

disciples. Carried to Paris; returned in 1815.—Landon, Musée, xii. Pl. 4; Pistolesi Vaticano, vi. Pl. 67.

By *Johann Friedrich Overbeck*, Beresford Hope, London; canvas, H. 10 ft. × 5 ft.; signed, dated 1851. Christ and St. Thomas, figures life-size, standing in a landscape, with a mountain in background; the former, with arm uplifted, is speaking to St. Thomas, who approaches reverently but doubtfully. Painted for Church of St. Thomas, Leeds, but not giving satisfaction was sold for £300 to present owner. Exhibited at Royal Academy in 1853, and at the Manchester Exhibition in 1857.—Atkinson, 79.

By *Rembrandt*, Hermitage, St. Petersburg; wood, H. 1 ft. × 11 in. Painted in 1634.—Waagen, Hermitage, 176; Vosmaer, 436.

By *Cecchino del Salviati*, Louvre, Paris; wood transferred to canvas, H. 8 ft. 10 in. × 7 ft. 6 in. Christ, at right, standing amongst



Incredulity of St. Thomas, Cecchino del Salviati, Louvre.

the apostles, shows his wounds to St. Thomas, who kneels before him. Carried to France by Tommaso Guadagni, and placed in Chap-

el of the Florentines at Lyons.—Villot, Cat. Louvre ; Landon, xiv. Pl. 41.

Subject treated also by Girolamo Muziano, Louvre, Paris ; Simone Cantarini, Munich Gallery ; Gerard Honthorst, Madrid Museum ; Bernardo Strozzi, Palazzo Brignoli sale, Genoa ; Padovannino, Eremitani, Padua ; Salvator Rosa, Church della Morte, Viterbo ; Santi di Tito, Cathedral of Borgo San Sepolero ; Cavaliere Calabrese, Dresden Gallery ; Anton van Dyck, Hermitage, St. Petersburg ; Rubens, Antwerp Museum ; Cima da Conegliano, National Gallery, London ; Alphonse Masson (Salon, 1839) ; Louis Lamothe (1855).

THOMAS AQUINAS, ST., TRIUMPH OF, Benozzo Gozzoli, Louvre ; wood, H. 7 ft. 6 in. × 3 ft. 4 in. Above, Christ in glory, surrounded by cherubim, with St. Paul at his right holding a book and a sword, Moses at his left with the tables of the law, and the Evangelists in front ; in the middle, St. Thomas seated between Aristotle and Plato, with Guillaume de St. Amour, doctor of the University of Paris, below them, overcome by St. Thomas's eloquence ; in lower part, Pope Alexander IV., assisted by two chamberlains, presiding over the assembly held in 1256, concerning the mendicant orders, which were attacked by St. Amour and defended by Thomas Aquinas.—Vasari, ed. Mil., iii. 50 ; Villot, Cat. Louvre.

THOMAS OF VILLANUEVA, ST., *Murillo*, Lord Ashburton, London ; canvas, H. 6 ft. 3 in. × 4 ft. 9 in. The saint, represented as a boy six or seven years old, is taking off his garments to supply the wants of four ragged boys ; background, a street with buildings and figures. Painted about 1678 for Convent of St. Augustine, Seville ; sold by Monks to the Prince of the Peace, who presented it to General Sebastiani ; purchased in 1814 by Mr. Baring, an ancestor of present owner. One of the finest *Murillos* in England. Sketch, Lord Ashburton, The Grange, Hants. Copies : Cadiz Cathedral ; Duc de Montpensier ; Condesa de la Mejorada ; Don Rodrigo de Quirios, Seville.

—C. Bermudez, ii. 60 ; Buchanan, *Memoirs*, ii. 264 ; Ponz, *Viage*, ix. 136 ; Jameson, *Monastic Orders*, 202 ; Curtis, 269 ; Waagen, ii. 101.

By *Murillo*, Earl of Northbrook, London ; canvas, H. 4 ft. 3 in. × 2 ft. 5 in. The saint, wearing a mitre and accompanied by an attendant with a crozier, stands in an archway giving alms to a kneeling beggar, who is surrounded by other beggars ; above, the Virgin, seated on clouds, with Jesus in her arms and two children clinging to her lap ; on left, a church, seen through an opening. Painted about 1678 for Chapel of St. Thomas in Convent of St. Augustine, Seville. Louis Philippe sale (1853), £710, to Thomas Baring, uncle of Earl of Northbrook. Ford calls it "one of the finest sketches of *Murillo* in existence." Lithographed by A. Pinçon.—Curtis, 270 ; *Athenæum* (1853), 655 ; *Gaz. des B. Arts*, April, 1875 ; Ch. Blanc, *École espagnole*.

By *Murillo*, Seville Museum ; canvas, H. 9 ft. 6 in. × 6 ft. 4 in. The Archbishop of Valencia, with mitre and pastoral staff, standing front under a Grecian portico, dropping a coin into the hand of a kneeling beggar ; in foreground, on left, an old woman seated, with a boy standing at her knee ; at right, two other beggars and a nun ; at left, an open book on a table ; background, architecture, with columns wreathed above with a curtain. Painted about 1676 for Capuchin Convent, Seville. *Murillo* called this his own picture, and it is one of his finest works.—Curtis, 268 ; Jameson, *Monastic Orders*.

By *Murillo*, Sir Richard Wallace, Bart., London ; canvas, H. 4 ft. 11 in. × 5 ft. The saint, wearing a skull-cap, is giving money to a half-naked beggar sitting on a stone ; he is attended by an ecclesiastic holding a mitre, and another holding a crook ; before him, a boy examining a coin ; at right, a group of beggars ; and at left, architecture. Second manner. Bought by Mr. Irvine from Capuchin Convent, Genoa, and sold to Mr. Wells, of Redleaf, for £1,000 ; sold



THOMPSON

at William Wells sale (1848) to Marquis of Hertford for £2,992 10s.—Curtis, 270.

THOMPSON, ALBERT, born at Woburn, Mass., in 1853. Landscape and animal painter; pupil of W. E. Norton. In 1872 and in 1874 he visited Europe, travelling through Great Britain, France, and Italy, and studying in the art galleries of the Continent. Exhibits at the Boston Art Club. Works: Landscape and Cattle; Summer Afternoon; Apple Orchard—Summer; Cattle on a Hillside; Lake Winnipiseogee from Wolfborough; Wood Interior; Study of Italian Boy.

THOMPSON, CEPHAS GIOVANNI, born in Middleborough, Mass., Aug. 3, 1809. Portrait and figure painter, son and pupil of Cephas Thompson, but mostly self-taught. He has painted in Boston, Providence, Philadelphia, New York, and in other cities in the United States. In 1852 visited London, Paris, Florence, and Rome, where he spent seven years. In 1860 he returned to America, and has since lived in New York. An associate of the National Academy. Works: Guardian Angel, C. H. Rogers, New York; Prospero and Miranda, Mr. Wales, Boston; St. Peter delivered from Prison, Ex - Governor Padelford, Providence; Spring and Autumn, C. Sprague. Portraits: Sebastian Cabot (after Hans Holbein), Charles Fenno Hoffman, Historical Society, New York; Dr. Francis; Hawthorne; Dr. Matthews, New York University; Henry T. Tuckerman; William C. Bryant; Mrs. Bryant.

THOMPSON, ELIZABETH. See *Butler*.

THOMPSON, HARRY, born in London; contemporary. Genre and landscape painter, pupil in Paris of Charles François Marchal and Charles Busson. Medal, 3d class, Paris, 1884. Works: Tea à la russe (1876); Sheep (1878); Sheepfold, View at Allery (1879); Flock in Valley of the Somme, Landscape (1880); Corner of the Orchard, Cross Road (1882); Among the Dunes (1883); Old Road in Picardy, A Calvary—Sheep (1884); Corner of the Fortifications

of Paris (1885); Old Cemetery at Hocquincourt (1886).

THOMPSON, JEROME, born in Middleborough, Mass., Jan. 30, 1814, died at Glen Gardner, N. J., May 2, 1886. Landscape and figure painter; studied for a short time under his father, Cephas Thompson, and with Morse and Jarvis. Elected an A.N.A. in 1850. Painted in England and France in 1851–52. Works: Land of Beulah; Voice of the Great Spirit; Woodman, spare that Tree (1871); Valley of Baca (1875); Dakota Cañon (1880); Gates Ajar (1881); Spring Trap (1882); Fallen Oak (1883); Indian Prayer (1884); Study from Nature (1886).

THOMPSON, WORDSWORTH, born in Baltimore, Md., May 26, 1840. Genre and history painter, pupil of Charles Gleyre, Lambinet, and Passini, in Paris, 1861–64. Has sketched in Morocco, Algiers, and Spain. Elected an A.N.A. in 1873 and N.A. in 1874. Studio in New York. Works: Moorlands of Au-Fargi (1865); Annapolis in 1776, Academy of Fine Arts, Buffalo; View of Mt. Etna (1869); Desolation (1873); Midsummer's Day on Long Island (1876); By the Sea—Mentone (1877); Review at Philadelphia in Aug., 1777 (1878); The Departure—Episode of Colonial Life in Virginia (1879); May-Day in Fifth Avenue—New York (1880); Halt of a Diligence (1881); Passing the Outposts, Union League Club, New York; Old Stone Church—Sleepy Hollow (1882), T. B. Clarke, ib.; Market Place—Biskra, Moorish Hunters returning to Tangier (1884); Winter Morning's Ride, Advance of the Enemy (1885); In the Port of Algiers (1886).

THOMSEN, AUGUST, born at Glücksborg, Sept. 3, 1813, died at Copenhagen, Sept. 6, 1886. History painter, pupil of Copenhagen Academy, where he won medals in 1837 and 1838. Works: Presentation in the Temple (1841); Christ among the Doctors (1843); Hans Tausen preaching the Gospel, Church of the Holy Ghost, Copenhagen.—Weilbach, 676; Kunst-Chronik, xxi. 750.

THOMSON

THOMSON, HENRY, born at Portsea, July 31, 1773, died there, April 6, 1843. Son of a purser in the navy; pupil of Opie and student in 1790 at Royal Academy; travelled and studied in Italy, and in Vienna and Dresden in 1793-99; became A.R.A. in 1801, and R.A. in 1804. In 1825 succeeded Fuseli as keeper of Academy, but resigned in 1827. Painted historical and fancy subjects and portraits. Works: *The Dead Robin* (1809), National Gallery; *Christ raising Jairus's Daughter* (1820); *Miranda's First Sight of Ferdinand* (1822); *Juliet* (1825).—Art Union (1843), 147; Cat. Royal Academy; Ch. Blanc, École anglaise; Redgrave; Sandby, i. 326.

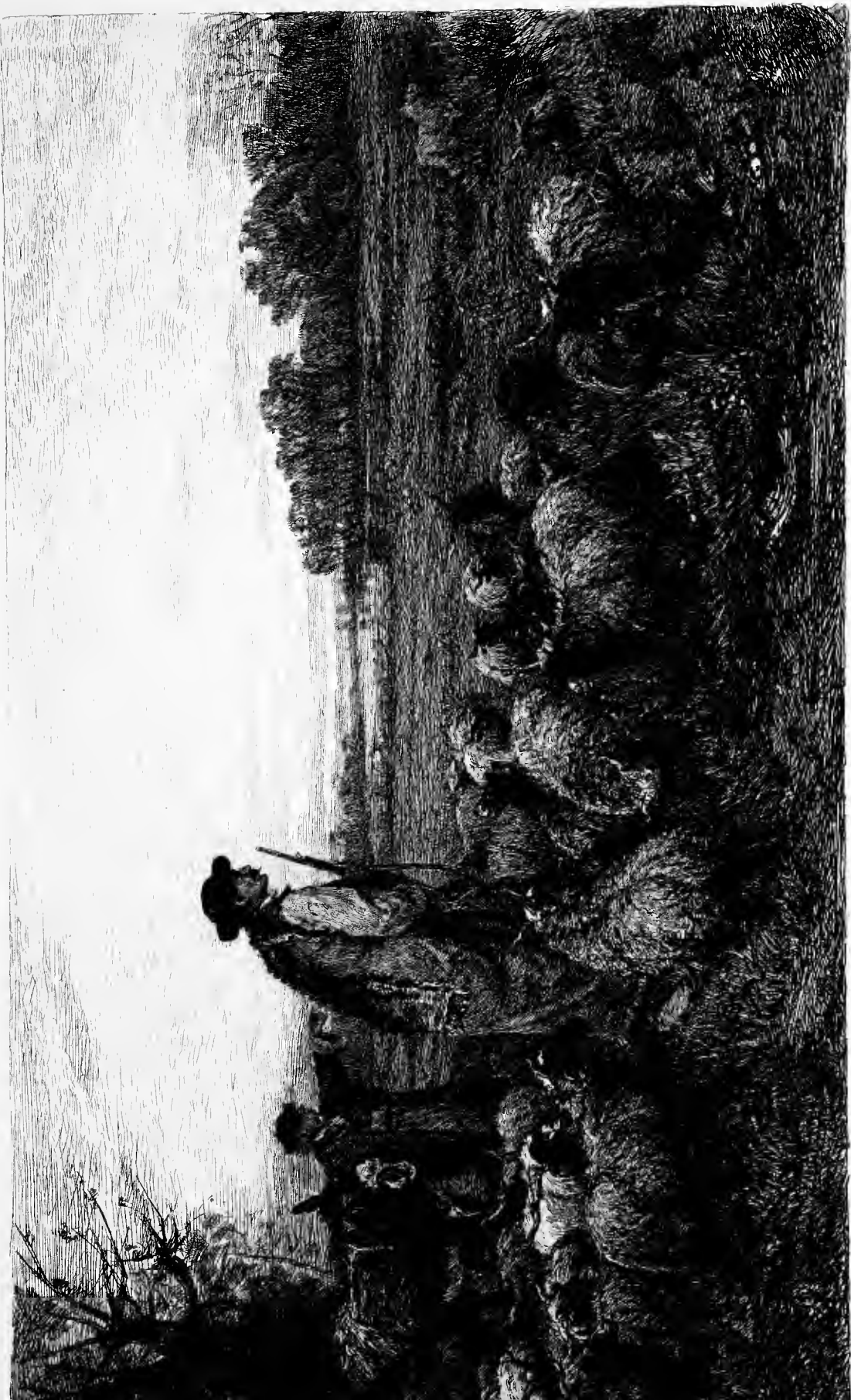
THOMSON, Rev. JOHN, born at Dailly, Ayrshire, Sept. 1, 1778, died at Duddingston, Oct. 20, 1840. Called Thomson of Duddingston. Amateur landscape painter, pupil of Alexander Nasmyth; first exhibited in 1808, with the Society of Associated Artists, Edinburgh, to which he contributed one hundred and nine pictures, from 1808 to 1840, inclusive. He was made an honorary member of the Royal Scottish Academy, having refused actual membership on account of his profession. Work: *Loch-an-Eilan at Rothiemurchus*—Inverness-shire (1835), National Gallery, London.—Art Journal (1883), 78.

THON, SIXT ARNIM, born at Eisenach, Nov. 10, 1817. Genre painter, pupil of Leipsic Academy, then in Weimar of Preller, with whom he visited the Isle of Rügen (1837), the Thuringian Forest (1840), Norway, and the Netherlands; afterwards studied for one year in Antwerp, and after his return to Weimar became instructor at the Grand-ducal School of Design and at the Sophienstift. Works: *Adventure of Travel in Norway*; *Gleaner Woman*; *Girl with Pitcher*; *Two Citizens of Antwerp*; *Musicians in Winter*; *Sleeping Boy*, Christiania Gallery.—Andresen, iv. 62.

THORBURN, ROBERT, born in Dumfries, March, 1818, died at Tunbridge Wells, Nov. 2, 1885. Portrait and figure

painter, pupil of Royal Institute, Edinburgh, and of Royal Academy, London, where he first exhibited in 1837; elected an A.R.A. in 1848. Was a successful miniature painter, having among his sitters the Queen (1846) and other members of the royal family, but on introduction of photography painted life-size portraits and ideal figures. Works: *The Orphans* (1866); *Undine*, *Country Life* (1869); *John Baptist*, *Catherine of Aragon* (1870); *Concealment of Moses* (1871); *Rebekah at Well* (1873); *In the Meadow on the Hillside* (1874); *Christian descending the Hill Difficulty* (1876); *Slough of Despond* (1878); *The Two Marys at the Tomb* (1879); *Rediviva* (1880); *Bonbons*, *The Fates*, *Eastern Water Carrier*, *Angel's Whisper* (1882); *Queen Catherine on the Eve of her Divorce*, *Babes in the Wood*, *Game of Chess* (1883).—Athen., Nov. 7, 1885, 610; Sandby, ii. 221.

THOREN, OTTO VON, born in Vienna in 1828. Animal and landscape painter, studied in Brussels and Paris, taking up painting in 1857, after having served in the Austrian army in the campaigns of 1848-49; returned to Vienna in 1865 and afterwards settled in Paris. One of the best of living animal painters. Member of Vienna and St. Petersburg Academies. Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Order of Francis Joseph; Russian Order of Vladimir. Works: *Death of Gustavus Adolphus at Lützen* (1856); *Horse in Stable*, *Cleaning the Horse* (1857); *Mare with Foal* (1858), Königsberg Museum; *After Battle* (1859); *Cows at Pasture*, *Horses Ploughing* (1861); *Cattle Thieves*, *Horse Thieves* (1865); *Autumn Morning in Flanders*, *Ploughing Oxen in Slovenia* (1866); *Near the Wolf* (1870), Vienna Academy; *The Forsaken Ones*, *Approaching Storm*, *Too Late* (1867); *Pasture in Normandy* (1873); *Cows attacked by Wolves*, Museum, Vienna; *Wood Landscape with Hungarian Oxen*, *Two Hungarian Peasants on Horseback*, Czernin Gallery, ib.; *Equestrian Portrait of Emperor*





JACQUES
THORNHILL.

THORNDYKE

Francis Joseph (1866).—Wurzbach, xliv. 261; Zeitschr. f. b. K., iv. 114; vi. 213; ix. (Mittheilungen, ii. 11).

THORNDYKE, GEORGE QUINCY, born in Boston in 1825. Landscape and marine painter; studied in Paris in 1847. Professional life spent in Newport. An associate of the National Academy, but rarely exhibits. Works: Lily Pond; Swans in Central Park; The Dumplings—Newport; Wayside Inn; View near Stockbridge—Mass.; Longwood Marshes (1885).

THORNHILL, Sir JAMES, born at Melcombe Regis in 1676, died at Thornhill, near Weymouth, May 13, 1734. Pupil in London of Thomas Highmore; was patronized by Queen Anne, who made him her serjeant painter. When foreign painters, such as the Riccis, Laguerre, and La Fosse, were patronized, and native talent decried, he decorated walls and ceilings of public and private buildings with mythological and historical compositions, for which he was but poorly remunerated at so much per square yard. Of these the most important are eight compartments of the cupola at St. Paul's, the great hall at Blenheim, the ceiling and walls of the hall at Greenwich Hospital, and a saloon and hall at Moor Park, Herts. His Finding of the Law, an easel picture, is at All Souls' College, Oxford. His portrait of Sir Isaac Newton in his Old Age belongs to Lord Portsmouth. In 1720 he was knighted by George I., the first native painter, it is said, to receive that distinction. In 1724 he endeavoured to found a Royal Academy of Art, and failing, opened a drawing academy in his own house.—Taylor, *Fine Arts in Great Britain* (London, 1841); Redgrave; Sandby, i. 13; Portfolio (1872), 66.

THREE AGES, Lorenzo *Lotto*, Palazzo Pitti, Florence; wood, H. 2 ft. × 2 ft. 6 in. Three figures, half-length, the middle one a youth in a black cap, with a sheet of music in his hand; to right, a middle-aged bearded man; to left, a bald-headed, gray-bearded man. Look like portraits; handled with

Giorgionesque skill.—C. & C., N. Italy, ii. 502; Gal. du Pal. Pitti, i. Pl. 47.

By *Titian*, Bridgewater House, London; canvas, figures less than life-size. A shepherd lover beneath a tree is taught by a maiden crowned with flowers to place his fingers on the stops of the reed-pipe; in the middle ground Cupid stepping over the forms of two sleeping children; in the distance an old man dreaming over a pair of skulls on the ground. Painted about 1518 for Giovanni di Castelli, a gentleman of Faenza; passed through the hands of the Cardinal of Augsburg into the collection of Queen Christina of Sweden; thence into the Orleans Collection, from which purchased by the Duke of Bridgewater. Copies in Palazzo Doria and Palazzo Borghese, Rome; another belonging to Earl Dudley. Engraved by Ravenet.—Vasari, ed. Mil., vii. 435; C. & C., Titian, i. 204; Waagen, *Treasures*, ii. 31; Cab. Crozat, ii. Pl. 145.

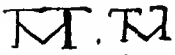
THREE VIRTUES, Raphael. See *Prudence*, Fortitude, and Temperance.

THUILLIER, PIERRE, born at Amiens, June 17, 1799, died there, Nov. 19, 1858. Landscape painter, pupil of Watelet and of Gudin, and a close student of nature. Medals: 3d class, 1835; 2d class, 1837; 1st class, 1839; L. of Honour, 1843. Works: Valley of the Drac, Ruins of Castle of Champ (1835), Amiens Museum; Entrance to a Forest in the Ardennes (1836), Lyons Museum; Rocks of Freilly (1836), Amiens Museum; Timber near Château Rénard, Boulogne-sur-Mer Museum; Ancient Abbey of Doue (1837), Duc d'Aumale; Castle and Bridge of Voute-sur-Loire (1838), Puy Museum; Ancient Tiburtine Road near Tivoli (1843); The Puyen-Velay (1844); River Duralle near Thiers (1845), Lyons Museum; Elbiar near Algiers, Spring in the Mountains of the Var (1848); Pasture in the Mountains of Dauphiny (1853), bought by Napoleon III.; Lake of Aunecy (1854), Geneva Museum; Valley of Thuilly in Dauphiny. His daughter Louise (Mme. Mornard), born at Amiens in 1829, is also a

THULDEN

landscape painter. Medal, 3d class, 1847. Works: Entrance to Desert; Views in North Africa; Fog on Coast of Normandy (1857); Portraits of Arab Sheiks.—Meyer, *Gesch.*, 767.

THULDEN (Tulden), THEODORUS VAN, born at Bois-le-Duc, baptized Aug. 9, 1606, died there about 1676. Flemish school; history and genre painter, pupil of Abraham Blyenberch and of Rubens; master of Antwerp guild in 1625, its dean in 1639-40; spent some time in Paris (about 1632-34 and 1647), worked at Luxembourg and Fontainebleau; returned to Antwerp in 1635, and married the daughter of Henry van Balen; called to The Hague in 1648, to decorate the Palace in the Wood. Works: Christ appearing to the Virgin, Louvre; do. (1660), Copenhagen Gallery; Time and the Fates, Mystical Subject (1647), Grenoble Museum; Martyrdom of St. Adrian, St. Michael's, Ghent; Mother's Jewels (1647), Museum, Tournay; Christ on his Way to Calvary, Cathedral, ib.; Two Sketches for Triumphal Arch, Antwerp Museum; Christ at the Pillar, Flemish Wedding, Brussels Museum; Triumph of Galatea, Berlin Museum; Game Vender, Peasant Woman with Fruit Basket (both with Jan Fyt), Darmstadt Museum; Marriage of St. Catherine, Germanic Museum, Nuremberg; Thetis wreathing Peleus (1664), Amalienstift, Dessau; Finding of Moses, David bringing the Head of Goliath to Jerusalem, Schwerin Gallery; Reconciliation of Jacob and Esau, Visitation, Allegory (1654), Museum, Vienna; A Triumphal Progress, Herodias with Head of St. John, Liechtenstein Gallery, ib.; Christ in the House of Simon, Wiesbaden Gallery; Orpheus charming the Animals, Discovery of Purple, Madrid Museum.—Ch. Blanc, *École flamande*; Kramm, vi. 1620; Kugler


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of Purple, Madrid Museum.—Ch. Blanc, *École flamande*; Kramm, vi. 1620; Kugler

(Crowe), ii. 311; Michiels, viii. 116; Van den Branden, 771; *Zeitschr. f. b. K.*, xiv. 342.

THUMANN, PAUL, born at Tschacksdorf, Lusatia, Oct. 5, 1834. Genre painter and illustrator, pupil of Berlin and (under Julius Hübner) Dresden Academies; worked in Leipsic as an illustrator in 1860-63, then studied in Weimar under Pauwels; visited Italy (1865), England (1866), and France (1867),



and became professor at the Weimar Art School in 1866, at Dresden Academy in 1872, and at Berlin Academy in 1875. Gold medal, Berlin, 1879. Works: Departure of the Bride (1868); Luther's Wedding, Bamberg Art Union; Squire George with the Swiss Students at Jena; Four Scenes in Life of Luther, Wartburg near Eisenach; Return of the Germans after Battle in Teutoburg Forest (1883), Baptism of Wittekind (1884), Gymnasium, Minden; Inattentive Scholar, Stettin Museum; Illustrations to Goethe's "Wahrheit und Dichtung," Chamisso's and Heine's Poems, Voss's "Luise," Shakespeare's "Midsummer Night's Dream," Tennyson's "Enoch Arden."—Rosenberg, *Berl. Malersch.*, 314; *Graph. K.*, ii. 49, 94; *Kunst-Chronik*, xxi. 4; *Zeitschr. f. b. K.*, xix. 19; xxi. 38.

THUSNELDA. See *Germanicus*.

THYS (Tyssens), PEETER, the elder, born in Antwerp in 1624, died there between June 2, 1677, and Feb. 14, 1679. Flemish school; history and portrait painter, in manner of Van Dyck, pupil of A. Deurwaerder. Master of the guild in 1644-45, and dean in 1660. His historical pictures also show the influence of Gaspard de Craeyer. Was painter to the Emperor Leopold. Works: Apparition of Christ, Apparition of the Virgin, St. Francis receiving Indulgence, Icarus and Dædalus, Two Portraits, Antwerp Museum; Adoration of the Host, St. James's

TIARINI

Church, Antwerp; Martyrdom of St. Benedict, and Portrait, Brussels Museum; Temptation of St. Anthony, Conversion of St. Hubert, Consolation of St. Sebastian, Ghent Museum; Pietà, Basle Museum; Marriage of St. Catherine, Copenhagen Gallery; Achilles with Lycomedes, Stockholm Museum; Portrait of David Teniers the younger, Old Pinakothek, Munich; Venus bewailing Adonis, Vienna Museum; Vulcan and Venus surrounded by various Weapons, Varus with do., Hermannstadt Museum; Mercury and Herse (1664), Wörlitz Gallery. His son, Pieter Paul (born, 1652), was also a painter.—Kramm, vi. 1629; Kugler (Crowe),

Peerer Thijis

ii. 309; Michiels, ix. 13; Rooses (Reber), 329; Van den Branden, 934; Zeitschr. f. b. K., xiv. 319.

TIARINI, ALESSANDRO, born in Bologna, March 20, 1577, died there, Feb. 8, 1668. Bolognese school; pupil in Bologna of Prospero Fontana, and of Bartolomeo Cesi; fled, on account of a quarrel, to Florence, where he studied with Passignano and assisted Poccetti. After painting in Pisa, Pescia, and other places, returned to Bologna, and improved his style by studying the works of the Carracci. His Miracle of St. Dominic, in S. Domenico, and his Presentation in the Temple, in S. M. de' Servi, established his reputation, and he soon had many commissions in Reggio, Modena, Cremona, Ferrara, and other cities, which brought him fame and fortune. His early pictures are in the style of Passignano; his later ones show the influence of Lodo-



vico Carracci. He was of a melancholy disposition, and his subjects are generally pathetic and treated in sombre colours, but admirably harmonized. Among his best easel pictures are: Marriage of St. Catherine, St. Catherine in Ecstasy, Madonna in Glory and Saints, Deposition, Bologna Gallery; Deposition, Brera, Milan.—Malvasia, ii. 119; Lanzi, iii. 117; Ch. Blanc, École bolognaise; Burckhardt, 764, 785, 788, 791; Lavice, 16, 154.

TIBALDI, PELLEGRINO, Marquis of Valdelsa, born at Valdelsa, near Milan, in 1532, died in Milan in 1592. Bolognese school; real name Pellegrino di Tibaldo de' Pellegrini; sometimes called Pellegrino da Bologna; son of a poor mason, who removed to Bologna when his son was young. After studying in Bologna, Pellegrino went to Rome in 1547 and assisted Perino del Vaga in the Castle of St. Angelo, and Daniele da Volterra in Trinità de' Monti. He studied carefully the works of Michelangelo, and imitated his style so successfully that he was called by the Carracci, Michelagnolo Riformato (the reformed Michelangelo). In 1550 he returned to Bologna, where he executed some admirable works in the Palazzo Pozzi (now Palazzo dell' Istituto) and in various churches, and won reputation both as a painter and an architect. In 1586 he went, on the invitation of Philip II., to Spain, where, during the following nine years, he executed a great number of mural paintings in the Escorial, the pictures of Federigo Zucchero having been expunged to make room for them. He returned to Milan wealthy and ennobled by the King. Domenico Tibaldi (1541-83), painter, engraver, and architect, was his brother, and not his son, as Malvasia says. Works: St. Cecilia, Museum, Vienna; Adoration of the Shepherds, Liechtenstein Gallery, ib.; Mar-

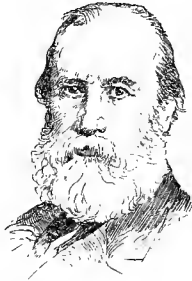


TIBERIO

riage of *St. Catherine*, Bologna Gallery.—Vasari, ed. Mil., vii. 416; Malvasia, i. 133; Burekhardt, 68, 761; Ch. Blanc, *École bolognaise*.

TIBERIO D' ASSISI, beginning of 16th century. Umbrian school; probably pupil of Perugino, but not mentioned by Vasari. A painter of less power than Eusebio di San Giorgio. His best fresco, a *Madonna*, is in *S. Martino*, near Trevi. He painted also a *Madonna and Saints* (1510), in *S. Francesco*, Montefalco, and a *Madonna with Angels and Saints*, in *S. Domenico*, near Assisi. The latest date connected with him is 1524.—C. & C., Italy, iii. 342; Ch. Blanc, *École ombrienne*.

TIDEMAND, ADOLF, born at Mandal, Norway, Aug. 14, 1814,



died in Christiania, Aug. 25, 1876. Genre painter, pupil in 1832–37 of Copenhagen Academy, then of Düsseldorf Academy under Hildebrandt and Schadow; went in 1842 to Munich, thence to Rome, and returned during the same year to Norway, where he executed several orders from the King, and painted portraits for the University of Christiania; in 1846–48 he lived again in Düsseldorf, where he settled permanently in 1849, spending the summer months usually in Norway. Contributed essentially by his excellent works to the fame of the Düsseldorf school, and was made professor. Member of Christiania, Stockholm, Copenhagen, Berlin, Dresden, Vienna, Amsterdam, and Rotterdam Academies. Medals in Berlin, 1848; Paris, 1855; Besançon; Vienna, 1873, etc. Swedish Order of Vasa; Norwegian Order of Olaf; Prussian Order of Red Eagle; L. of Honour. Works: *Gustavus Vasa addressing the Dalecarlians*, (1841); *Norwegian Christmas Custom*, *Family Scene*, *Peasants' Church* (1846); *Catechising in Country Church*, *Sad News*, *Domestic Scene* (1847); *The Haugians* (1848), Düs-

seldorf Gallery; replica (1852), *Lonely Old Couple* (1849), Christiania Gallery; *Bridal Sail on Hardanger Fjord* (1848), Christiania Art Union; replicas, *Lord Ellesmere*, London, and *Dr. Lessing*, Berlin; *Norwegian Peasant Life* (cycle of ten, 1850), *Castle Oscarshall near Christiania*; *Evening on Norwegian Lake* (1851), National Gallery, Berlin; *Farewell of Norwegian Emigrants* (1851), Leipsic Museum; *Night Fishing* (1851), Vienna Art Union; *Funeral on Sogne Fjord* (1852), Marquis of Lansdowne (last three, together with Hans Gude); *Neighbour's Advice*, *Letter from America* (1852); *Norwegian Sunday* (1851), *Wolf Hunter relating his Adventures* (1853), *Funeral in Norway* (1854), *Ravené Gallery*, Berlin; *Wolf Hunter* (1855), Hamburg Gallery; *Grandmother's Tale*, *Wounded Bear Hunter* (1856), Vienna Museum; *Visitation of the Sick* (1860), Christiania Gallery; *Adorning the Bride* (1860); *Grandmother's Spectacles* (1861); *Last Communion of Old Norwegian Peasant* (1863), Königsberg Museum; *Duel at Wedding Feast* (1864); *Grandmother's Bridal Crown* (1865), Carlsruhe Gallery; *Fanatics* (1866); *Baptism of Christ* (1869), Trinity Church, Christiania; *Four Scenes from Popular Life* (1870); *Resurrection* (1871); *Farewell of a Dying Man* (1872); *Wedding Procession crossing Brook* (1873), Mr. Forbes, London; *Laplanders hunting Reindeer* (1873); *Christ* (1875); *Landing of Colonel Sinclair at Romsdaelen in 1612* (1876, the landscape by Morten Müller).—Blaukarts, 117; Cat. Christiania Gallery (1885), 98; *Illustr. Zeitg.* (1876), ii. 337; *Kunst-Chronik*, xii. 5; *Graph. K.*, i. 60; *Land und Meer* (1874), ii. 766; *Wolfg. Müller*, *Düsseldf. K.*, 305; *Springer, Gesch.*, 165; *Wiegmann, Zeitschr. f. b. K.*, xiv. 393.

TIDEY, HENRY F., born at Worthing, Jan. 7, 1815, died in London, July 21, 1872. Portrait and subject painter in water-colours; son and pupil of John Tidey, who kept an academy at Worthing. Began as a portrait painter in oils, having among his sitters members of the royal family and

TIEPOLO

other noted persons; afterwards devoted himself to water-colours, and in 1858 became an associate and in 1859 a full member of the Institute of Painters in Water Colours. Works: Feast of Roses (1859, bought by Queen); Queen Mab (1860); Dar Thule (1861); Christ blessing Little Children, Saxon Captives at Rome (1863); Night of the Betrayal (1864); Sardanapalus (1870); Seaweeds, Flowers of the Forest (1871); Castles in the Air (1872). His brother, Arthur Tidey (born, 1808), is a miniature painter.

TIEPOLO, GIOVANNI BATTISTA, born in Venice, April 16, 1696, died in Madrid, Mar. 27, 1770.

Venetian school; pupil of Gregorio Lazzarini; afterwards influenced by Giovanni Battista Piazzetta, and still more by Paolo Veronese, whose equal he



was reputed to be, in the decadence of Venetian art, though he was very far from being so as a colourist. But he has been rightly called the last great decorative painter of the Venetian school. After painting frescos in Milan and other Italian cities, he went to Wurzburg in 1750, and on his return to Venice (1753) was appointed first director of the Academy of Painting. In 1761 he was called to Spain by Charles III., became a favourite at the court of Madrid, and executed, with the assistance of his son, Giovanni Domenico (born, 1726, died after 1777), frescos in the royal palace with such success as to excite the jealousy of Raphael Mengs, then court painter. Tiepolo produced some showy pictures, of which one of the best is the Banquet of Cleopatra, Hermitage, St. Petersburg. Other works: Last Supper, Louvre; Martyrdom of St. Agatha, three others, Berlin Museum; Christ instituting the Eucharist (1753), Copenhagen Gallery; Baptism of Clovis, Darmstadt Muse-

um; Presentation in the Temple, Dresden Museum; Wedding of Noble Lady, Stadel Gallery, Frankfort; Adoration of the Magi (1753), Two Scenes in the Story of Iphigenia, Old Pinakothek, Munich; Conception,

*Handwritten signature: J. Tiepolo
B. Tiepolo 1750*

Last Supper, Car of Venus, Madrid Museum; Glory of Spain, Royal Palace, Madrid; Triumph of Aurelian, Turin Gallery; Crowning with Thorns, Triumph of Ferdinand III., New York Museum; Finding of Moses, National Gallery, Edinburgh; Saints in Adoration, Verona Gallery; Ferdinand overthrowing the Moors, Buda-Pesth Gallery; Diana and Apollo on Clouds, Diana on Clouds, Angels floating on Clouds, Dulwich Gallery.—Ch. Blanc, *École vénitienne*; Dohme, 2iii.; Burekhardt, 270, 751, 776, 799; Cat. Dulwich Gal. (London, 1880), 164; *Zeitschr. f. b. K.*, xi. (Mittheilungen, iv. 43); xiv. 161, 198; xviii. 232.

TIESENHAUSEN, PAUL VON, Baron, born at Idser, Esthonia, Jan. 10, 1837, died in Munich, Nov. 24, 1876. Marine painter, pupil in Munich of Millner, then of the Academy and of Lieber. Works: Sea Harbour at Nightfall, Stuttgart Museum; Ebb-Tide; Norse Night; View in Heligoland; Coast of Esthonia; Agitated Sea; Bomarsund; Ebb in North Sea.—*Illustr. Zeitg.* (1876), ii. 488; *Kunst-Chronik*, xii. 364.

TIFFANY, LOUIS COMFORT, born in New York, Feb. 18, 1848. Figure, landscape, and decorative painter pupil of Inness, Colman, and in Paris of Léon Belly; he has sketched and painted in Spain, Italy, Switzerland, Africa, France, and England. Member of Society of American Artists. Elected an A.N.A. in 1871; N.A., 1880. Studio in New York, where he devotes himself largely to decorative painting. Works in oil: Dock Scene—Yonkers (1869);

TILBORCH

Fruit Vender—under the Sea-Wall at Nassau (1870); Street Scene in Tangier (1872); Market Day outside the Walls—Tangier (1873); Study at Quimper—Brittany (1877); Duane Street—New York (1878); Algerian Caravan, F. Harper, New York; Harvesting (1879); Bow-Zarea—Algiers; Gray Day—Mentone (1880); Reaper (1881); Old Fort—St. Augustine, Study at St. Augustine (1883). Water-colours: Meditation (1872); Merchant of the East (1874); Shop in Switzerland, Old and New Mosques at Cairo, Lazy Life in the East (1876); Palace of the Pasha Ali Ben Hassen—Algiers (1877); Cobblers at Boufarik, Market Day—Morlaix (1878).—Sheldon, 177.

TILBORCH (Tilborgh, Tilburg), EGIDIUS or GILLES VAN, born in Brussels in 1625, died about 1678 (?). Flemish school; genre painter, supposed pupil of David Teniers the younger; master of the Brussels guild in 1654, its president in 1663–64. He was a close imitator of Brouwer. Works: Cavalcade of Princes, Brussels Museum; Village Fête, Lille Museum; Repast of Painters, Hague Museum; Flemish Interior, Rotterdam Museum; Cobbler's Repast, Copenhagen Gallery; Boy stealing Purse from Man's Pocket, Darmstadt Museum; Dutch Wedding, Dresden Gallery; Bagpiper, Hautboy Player, Gotha Museum; Peasants at the Inn (1657), Kunsthalle, Hamburg; Tavern Scenes (2), Old Pinakothek, Munich;

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Repast in Open Air, Oldenburg Gallery; Guard-Room; Company of Peasants, Smoker, Rustic Meal, Hermitage, St. Petersburg; Old Woman with Basket, Czernin Gallery, Vienna.—Charles Blanc, *École flamande*; Kramm, vi. 1633; Kugler (Crowe), ii. 329; Michiels, ix. 183.

TILENS (Tilen), JAN, born in Antwerp, baptized April 6, 1589, died there, July 25,

1630. Flemish school; landscape painter, in the manner of Lucas van Uden, probably identical with Hans Tielens, master of Antwerp guild in 1612. Works: Valley with Diana and Nymphs, Berlin Museum; Mountainous Landscape, Vienna Museum.—Meyer, *Gemälde köngl. Mus.*, 463; Van den Branden, 657.

TILIUS, JAN VAN, born at Bois-le-Duc, beginning of 17th century, died after 1681. Dutch school; genre painter, pupil of P. van Slingelandt and of Caspar Netscher. Works: Woman offering a Rose to a Man, Ferdinandeum, Innsbruck; Bagpiper (1680), Vienna Museum; Young Woman Sewing (1681), Dresden Gallery.—Kramm, vi. 1633.

TILTON, JOHN ROLLIN, born in Loudon, N. H., in 1833. Landscape painter, self-taught. Professional life spent in Italy, where he has studied chiefly the Venetian masters. Has exhibited in London (1871), New York, and Boston. Studio in Rome. Works: Venetian Fishing Boats; Palace of Thebes (1873); Lagoons of Venice (1876); Como, Venice, Martin Brimmer, Boston; Rome from the Aventine (1878), Corcoran Gallery, Washington; Island of Philæ, Samuel Hawk Collection, New York.—Tucker, 558; Graves, 234.

TIMÆNETUS, painter, date unknown. His pictures of a Wrestler, and a Water-Carrier, in a building near the Propylæa, Athens, are mentioned by Pausanias (i. 22, 7).

TIMAGORAS, Greek painter, of Chalcis, latter half of 5th century B.C. He defeated *Panænus* in a pictorial competition at the Pythian Games, and celebrated his victory in a poem.—Pliny, xxxv. 35 [58].

TIMANTHES, a celebrated Greek painter, contemporary and rival of Zeuxis and Parrhasius, native of Cythnus, about 400 B.C. Pliny says (xxxv. 36 [74]) that his pictures suggested more than they actually expressed, and showed a genius even greater than the art with which they were painted. Five only of his works are known: The

TIMANTHES

Contest of Ajax and Ulysses for Arms of Achilles, with which he won the prize in competition with *Parrhasius*; The Death of Palamedes; a Hero preserved in the Temple of Peace at Rome; Sleeping Cyclops, a small picture in which the subject was made to appear gigantic by the introduction of some satyrs measuring his thumb with a thyrsus; and the Sacrifice of Iphigenia, one of the most famous of ancient paintings. In this picture, which was painted in competition with *Colotes* of Teos, the artist represented Agamemnon veiled, because, most critics say, he felt a father's grief to be beyond the power of his art; but it seems more reasonable to believe that he did so in obedience to that truly Greek sentiment which demanded a certain dignity and reserve in treating the most tragic subjects. The features of the King, distorted with grief, would have violated this feeling, and an impassive countenance would have exposed the painter to the charge of coldness. Wisely, then, he hid it from sight and left its workings to the imagination. This picture is spoken of by Cicero (*Orat.*, 22), by Quintilian (*ii.* 13), and by Valerius Maximus (*viii.* 11, *ext.* 6). Timanthes probably took the hint of veiling Agamemnon from Euripides (*Iphig. Aul.*, 1550). A supposed imitation of this picture was found on a house wall at Pompeii (*Mus. Borb.*, *iv.* 3).

TIMANTHES, painter, of Sicyon, 3d century B.C. Plutarch praises (*Arat.*, 32) his picture of the Battle of Pellene, in which Aratus won a victory over the Ætoliens (240 B.C.).

TIMARETE, painter, daughter of Micon the younger. She painted a Diana, preserved at Ephesus, said by Pliny (*xxxv.* 40 [147]) to have been in a very ancient style of art.

TIMBAL, LOUIS CHARLES, born in Paris in 1822, died there, Nov. 20, 1880. Sacred history painter, pupil of Drolling. Medals: 2d class, 1848, 1857, 1859; 1st class, 1861; L. of Honour, 1864. Works: Christ carried to Tomb, Virgin and Magda-

len at Foot of the Cross (1848); Christ's Agony on Mount of Olives (1849); St. John the Apostle at Ephesus (1851); Captive Jews in Babylon, Resurrection of Jairus's Daughter (1852); Madonna (1853); Christ bearing his Cross, and Portrait of Cardinal Donnet (1855); The Church Triumphant, Pierrefitte (1857); Obsequies of a Christian Martyr (1857); Madame d'Oseville, and Virgin at Foot of Cross (1858); Mass at St. Peter's (1859); St. John at Ephesus, Lyons (1860); The Studio (Princess Mathilde), St. Rose of Viterbo (1861); Chapel of St. Geneviève at St. Sulpice (1862-64); Chapel of the Catechism at St. Étienne du Mont (1865); A Venetian (1865); The Muse and the Poet (1866), Louvre; The Agony of our Lord (1867), Luxembourg Museum; mural paintings (1873-76), Church of the Sorbonne; four pictures (1877), Chapel of the Novitiate, Rennes; Burial of our Lord (1878); Presentation of the Virgin, Church of Incarville, Eure; Portraits of Vicomte Delaborde, Church Levêque, Émile Saisset, Duke and Duchess de la Rochefoucauld, Duchess de Mirepoix, and M. G. des Seguins.—Meyer, *Gesch.*, 364; Larousse; *L'Art* (1880), xxiii. 216; Ch. Timbal, *Notes et causeries sur l'Art*, with a notice of his life and works by the Vicomte H. Delaborde (Paris, 1881).

TIMOCLEA BEFORE ALEXANDER, *Domenichino*, Louvre; canvas, oval, H. 3 ft. 9 in. × 4 ft. 11 in. Alexander, on a throne before a tent, surrounded by guards, gives her freedom to Timoclea, who is led before him by a Thracian soldier, and restores her children to her; in background, at right, Alexander's troops entering Thebes (Bœotia). Collection of Louis XIV., who bought it in 1685. Engraved by Delignon.—Villot, *Cat. Louvre*; *Musée français*, i. Part 1; Filhol, ix. Pl. 643; Landon, *Vies*, Pl. 111.

TIMOMACHUS, a famous Greek painter, of Byzantium, probably 1st century B.C., though some place him earlier. Pliny says (*xxxv.* 40 [136]) that Julius Cæsar bought his two pictures, Ajax, and Medea, for

TIMOTEO

eighty talents, and placed them in the Temple of Venus Genetrix. The Ajax depicted the hero in his madness, in a sitting posture, contemplating suicide (*Philos.*, *Vit. Apol.*, ii. 10; *Ovid.*, *Trist.*, ii. 525). In the other, which is highly praised by the ancient writers, Medea was represented meditating the murder of her children, but hesitating between the impulses of revenge for her wrongs and of pity for her offspring. Other works of Timomachus mentioned by Pliny (l. c.) are an Orestes (*Anthol. Gr.*, iv. 183, 306), an Iphigenia in Tauris, a Lecythion, and the Gorgon (Medusa slain by Perseus).

TIMOTEO DA URBINO. See *Vite*, Timoteo.

TINŌSO, EL. See *Elizabeth* of Hungary, St.

TINTI, GIAMBATISTA, born in Parma about 1560, died before 1620. Lombard school; pupil of Orazio Sammacchini, but studied Pellegrino Tibaldi, and when he returned to Parma took as his models the works of Correggio and of Parmigianino. He was the last of the painters of the old school at Parma. Works: Magdalen, Parma Gallery; Mystery of the Passion, Louvre.—*Lanzi*, ii. 412; *Ch. Blanc*, *École lombarde*; *Lavice*, 256.

TINTORETTA, LA, born in 1560, died in 1590. Venetian school. Marietta Robusti, daughter and pupil of Jacopo Robusti, called Tintoretto. Acquired a considerable reputation as a portrait painter.—*Ridolfi*, *Marav.*, ii. 259; *Ch. Blanc*, *École vénitienne*.



TINTORETTO, DOMENICO, born in Venice in 1562, died there in 1637. Venetian school; son and pupil of Jacopo Robusti, called Tintoretto. Followed in his father's footsteps, but was inferior to him in invention and in colouring. More successful in portraits than in historical painting, but

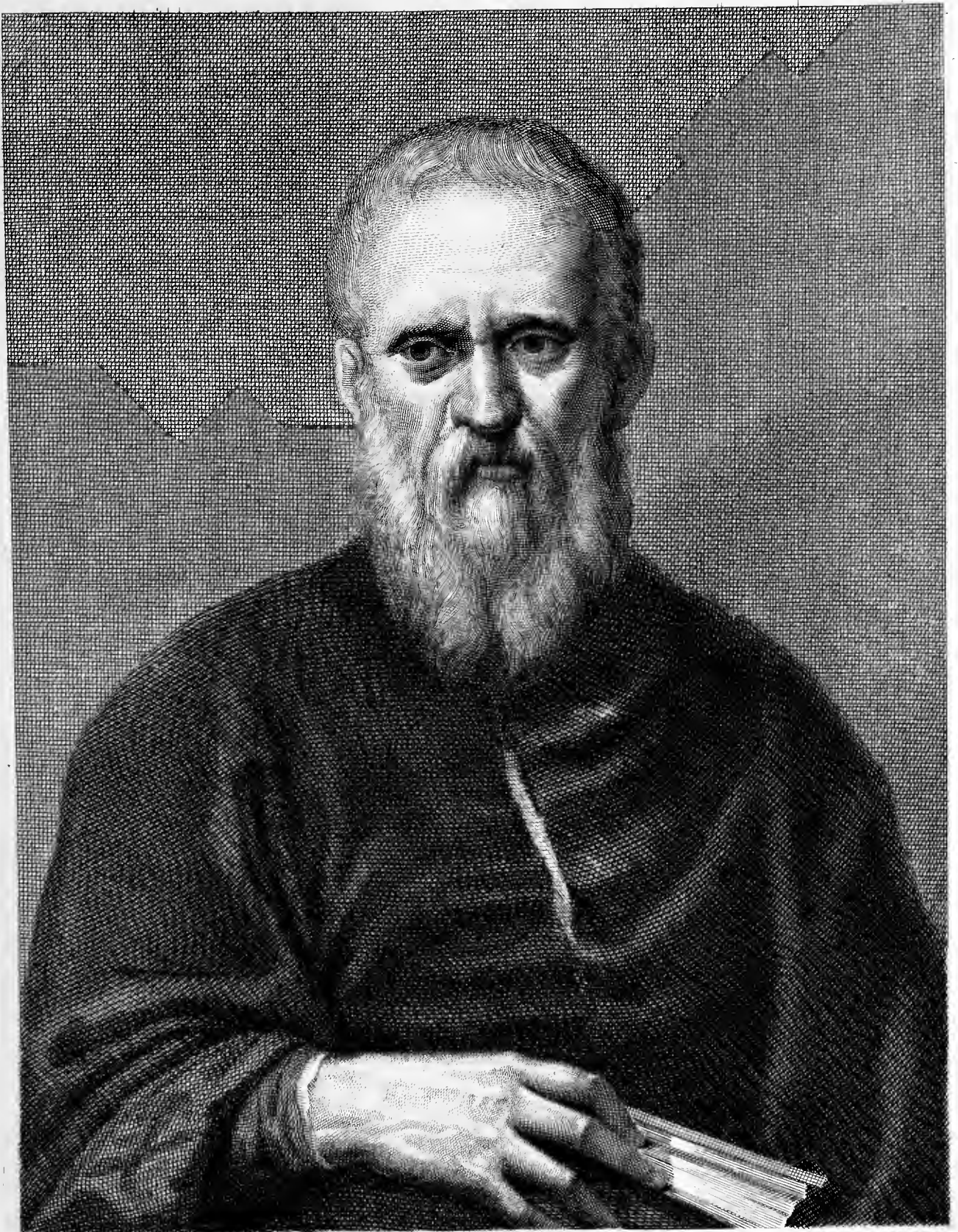
executed some large commissions in the Palazzo Ducale, Venice; among them, Naval Battle at Salvore, Conquest of Constantinople by Crusaders (1204), and Surrender of Zara.—*Ch. Blanc*, *École vénitienne*.

TINTORETTO, JACOPO, born in Venice,



Sept. 29, 1518, died there, May 31, 1594. Venetian school. Real name Jacopo Robusti; son of a silk dyer (tintore), whence

called Il Tintoretto. Pupil of Titian, who is said to have discharged him because he feared in him a future rival; but this is not probable, as Titian was nearly sixty years old at the time. Adopting as his motto Titian's colouring and Michelangelo's drawing, Tintoretto won a reputation second to none in his time; but whether he actually attained the high standard of excellence which he had set for himself is a question on which critics are divided. All, however, unite in regarding him as one of the greatest of masters in composition, drawing, and colour, and Ruskin places him above Titian and beside Michelangelo. Recognizing the unequal merit of his works, the Venetians said that there were three Tintoretts—one of bronze, one of silver, and one of gold; and Annibale Carracci said that, if sometimes equal to Titian, he was often inferior to Tintoretto. With a rapidity of execution which procured him the nickname of Il Furioso, he covered walls and ceilings with vast compositions, some of which are so slight in treatment and wanting in finish that they are little more than decorations, though often grand in design and marvellous in effects of light and shade. His *Paradise*, Palazzo Ducale, is the largest picture on canvas in existence. One of his most famous pictures is the *Miracle of St. Mark*, in the Venice



IACOPO ROBUSTI

*detto il TINTORETTO Pittore di Figure, nacque
in Venezia l'anno 1512. morì l'anno 1594.*



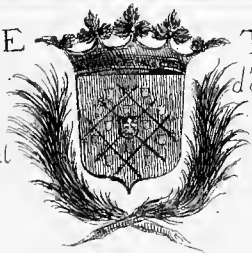
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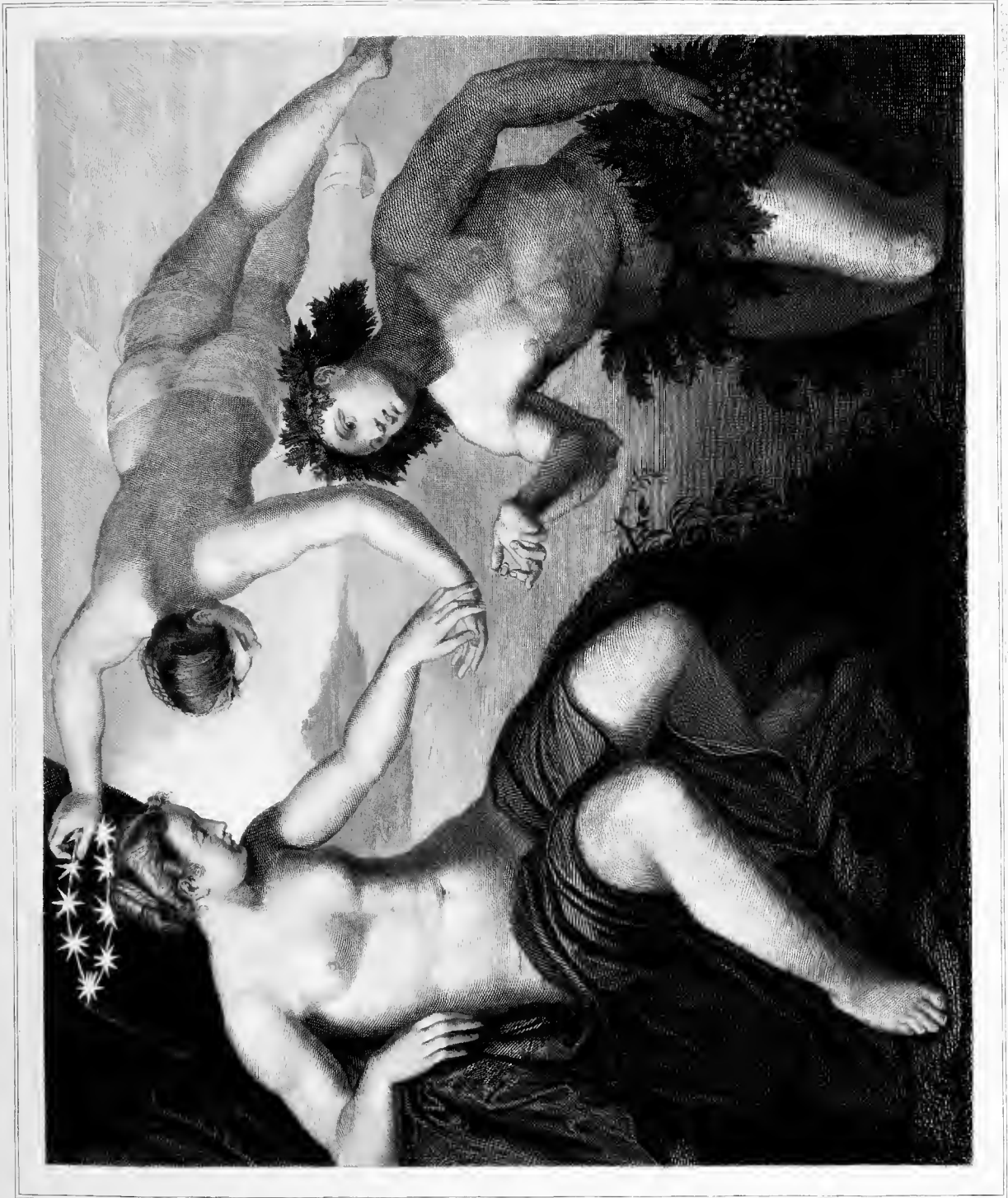
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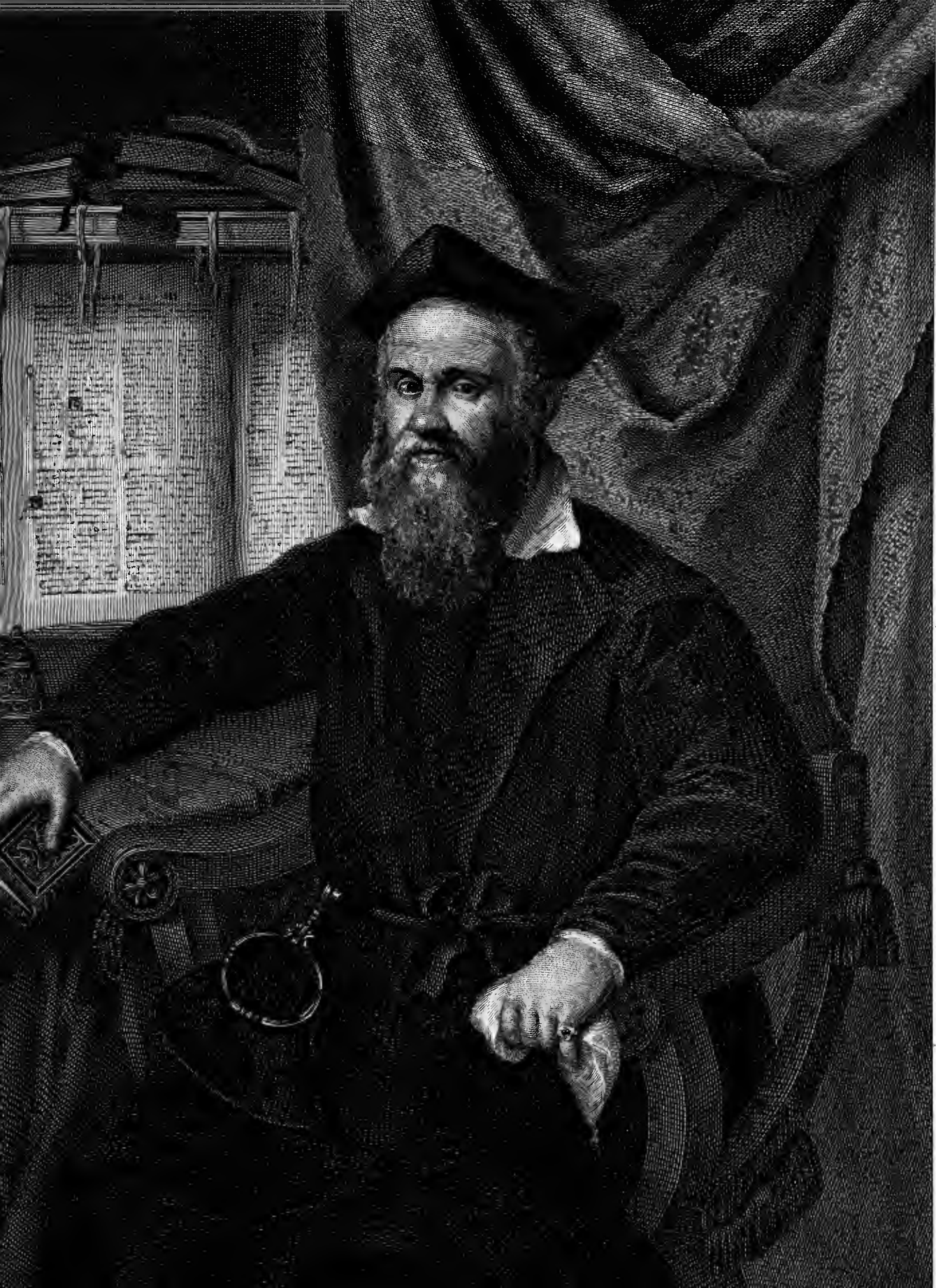
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Augustus pres l'Egout A PARIS





TINTORETTO

Academy. Tintoretto often treated sacred themes with a coarse realism unworthy of religious art, as in *The Pool of Bethesda*, and *The Last Supper*, in the Scuola di S. Rocco, Venice; but his mythological pictures are conceived more in harmony with their subjects. He was fond of painting the nude, and his female figures are charming. His portraits are masterly, rich in colour, and (those of old men especially) life-like. Many of the pictures assigned to him in European galleries are not genuine. Venice contains many undoubted originals, among which are: *Bacchus* and *Ariadne*, *Mercury* and *Graces*, *Minerva* repelling *Mars*, *Forge of Vulcan*, SS. *Andrew* and *Jerome*, *St. George* and *Dragon*, *Siege of Zara*, *Triumph of Venice*, *Battle of Lepanto*, *Paradise*, Palazzo Ducale; *Death of Abel*, *Expulsion from Eden*, Academy; *Annunciation* (2), *Ascension*, *Assumption*, *Pool of Bethesda*, *Christ in the Garden*, *Baptism of Christ*, *Circumcision of Christ*, *Christ before Pilate*, *Temptation of Christ*, *Procession to Calvary*, *Crucifixion*, *Ecce Homo*, *Elijah at Brook Cherith*, *Ezekiel's Vision*, *Fall of Man*, *Flight into Egypt*, *Sacrifice of Isaac*, *Jacob's Dream*, *Jonah*, *Joshua*, *Last Supper*, *Raising of Lazarus*, *Magdalen*, *Adoration of Magi*, *Fall of Manna*, *St. Mary of Egypt*, *Massacre of Innocents*, *Miracle of Loaves and Fishes*, *Moses striking the Rock*, *Plague of Serpents*, *Resurrection*, *St. Roch*, *St. Roch in Glory*, *St. Roch in Heaven*, *St. Sebastian*, *Adoration of Shepherds*, *Visitation*, Scuola di S. Rocco; *Martyrdom of St. Agnes*, *Last Judgment*, *Moses on the Mount*, *Presentation of Virgin*, do. of *Jesus*, S. M. dell' Orto; *Temptation of St. Anthony*, *Last Supper*, S. Trovaso; *Ascension*, *Christ with Saints*, S. M. Zobenigo; *Baptism of Christ*, S. Silvestro; *Christ washing Disciples' Feet*, S. Mois  ; *Presentation*, *Circumcision*, S. M. del Carmine; *Discovery of Cross*, S. M. Mater Domini; *Crucifixion*, *Resurrection*, *Descent into Hades*, S. Cassiano; *Crucifixion*, *Madonna with the Camerlenghi*, SS. Giovanni e Paolo; *Martyrdom of SS. Damian and Cosmo*, *Fall of Manna*, *Last Supper*, *Coronation of Virgin*, *Resurrection*, *Martyrdom of St. Stephen*, S. Giorgio Maggiore; *St. Demetrius*, S. Felice; *Entombment*, S. Francesco della Vigna; *Landscape*, *St. Roch in the Desert*, *St. Roch in Campo d' Armata*, *Finding Body of St. Roch*, *St. Roch in the Hospital*, *St. Roch before the Pope*, Church of S. Rocco; *St. Mark rescuing a Saracen*, *Removal of Body of St. Mark*, Libreria Vecchia; *Marriage at Cana*, S. M. della Salute. Among the works of Tintoretto in other cities are: *Baptism of Christ*, *Procession to Calvary*, *St. Jerome*, *Muses on Parnassus*, *Susanna at the Bath*, Vienna Museum; *Christ on the Cross*, Turin Gallery; *Concert of Women*, *Fallen Angels*, *Knight and Two Women*, *Madonna with Saints*, *Madonna with Saints*, *Muses and Graces on Parnassus*, *Woman taken in Adultery*, Dresden Gallery; *Deposition from Cross*, *Madonna*, *Resurrection*, *Venus with Cupid and Vulcan*, Palazzo Pitti, Florence; *Entombment*, Parma Gallery; *Ecce Homo*, Munich Gallery; *Esther and Ahasuerus*, *Muses in Olympus*, Hampton Court, England; *St. George and Dragon*, National Gallery, London; *St. George and Dragon*, *Birth of John Baptist*, *Perseus and Andromeda*, Hermitage, St. Petersburg; *Joseph and Potiphar's Wife*, *Finding of Moses*, *Judith*, *Baptism of Christ*, *Tarquin and Lucretia*, and portraits, Madrid Museum; *Leda and Swan*, Norton Collection, England; *Luna and the Hours*, *Madonna*, St. Mark, Berlin Museum; *Milky Way*, Cobham Hall, England; *Paradise*, *Susanna at the Bath*, Tintoretto (portrait), Louvre, Paris. Tintoretto painted many fine portraits, one of the best of which is that of a young Venetian in the gallery at Cassel.—Vasari, ed. Le Mon., xi. 331; xiii. 109; ed. Mil., vi. 587; Dohme, 2iii.; Ch. Blanc, *  cole v  nitienne*; Burckhardt, 743, 751; Ruskin, *Stones of Venice*; C. & C., Titian, i. 437; Seguier, 170; Ridolfi, *Maraviglie*, ii. 171; Galanti, *Tintoretto*, Venice (1876); Osler, *Tintoretto*, London (1879); Nord u. S  d, xi. 141; *Zeitschr. f. b. K.*, vii. 366; xiv. 228.

TINTORETTO

TINTORETTO, JACOPO, portrait, *Tintoretto*, Louvre; canvas, H. 2 ft. × 1 ft. 8 in.; signed. Full face, short hair, and long white beard; in a black dress bordered with fur. Painted in his old age.—Villot, *Cat. Louvre* (1875), 214; Filhol, v. Pl. 299.

TINTORETTO PAINTING HIS DEAD DAUGHTER, Léon *Cogniet*, Bordeaux Museum. Tintoretto, his hair white with age, his eyes filled with tears, is painting the portrait of his dead daughter, Maria Robusti, whose beautiful features and blonde tresses, lighted by a lamp concealed behind a red curtain, make her appear rather asleep than dead. The face of Tintoretto is from his portrait in the Louvre, but that of Maria is much more beautiful than her portrait preserved at Florence. Engraved by Achille Martinet. Lithographed by Aug. Lemoine.—Larousse, xv. 218.

TIRATELLI, AURELIO, born in Rome in 1842. Genre and landscape painter, pupil of Accademia di S. Luca, where he at first studied sculpture and won fourteen medals; in 1873 took up painting. Medals: Rome, Vienna, Chili. Works: Cattle Market in the Campagna; Railroad Accident; Buffalo Team, Trieste Museum; Harvest in the Campagna, New York Museum; Landscape (1878); The Charlatan, Sheep, View near Rome (1879); Hermit in the Campagna, Buffalo Fight, Buffalo Herd in Swamp (1880).—Meyer, *Conv. Lex.*, xviii. 920.

TISCHBEIN, AUGUST ANTON, born at Rostock, Mecklenburg, in 1805 or 1806. Genre painter, pupil of Cassel Academy, then studied in Dresden and Munich, at the latter place in 1832–37; he went thence to Italy, spent some time in Venice, and afterwards settled at Trieste. Works: Alpine Cowherd and Huntsman in Bavarian

A. Tischbein 1845

Highlands (1831), do. (1833), Domestic Scene, *ib.* (1836), Young Peasant Woman in a Gothic Church (1835), Tyrolese Girl

Praying (1845), Schwerin Gallery.—Schlie, 100.

TISCHBEIN, JOHANN FRIEDRICH (AUGUST), born at Maestricht, March 9, 1750, died at Heidelberg, June 12, 1812. Portrait painter, pupil at first of his brother Wilhelm, then in Cassel of his uncle, Johann Heinrich Tischbein the elder. Went to Paris in 1780, and thence to Italy. On his return he became court painter to the Prince of Waldeck, and in 1800 professor and director of Leipsic Academy. In 1806–09 he was at St. Petersburg, where he painted the imperial family. Works: Portraits of Princes and Princesses of Orange-Nassau (9, one dated 1789), Amsterdam Museum; do. (2), Hague Museum; Lute Player (1786), National Gallery, Berlin; Portraits of Man and Wife, Städel Gallery, Frankfurt; Portrait of Schiller (1804), Leipsic Museum; Family Groups of Princes of Nassau, of Prince of Orange, Baron von Arnim, etc.; Portrait of the Painter and his Family, Dr. Pinder, Berlin.—Immerzeel, iii. 140.

TISCHBEIN, JOHANN HEINRICH, the elder, born at Hayna, Hesse-Cassel, Oct. 3, 1722, died in Cassel, Aug. 22, 1789. History and portrait painter, first instructed by the court painter, Freese, in Cassel; went to Paris in 1743 and studied five years under Carle van Loo, but was also greatly influenced by Boucher and Watteau. In 1748 he went to Venice, where he studied under Piazzetta, and after visiting Florence, Bologna, and Rome, returned to Germany in 1751 and became court painter to the Landgrave William VIII. of Hesse. In 1776 he was appointed director of the Academy of Arts, then founded in Cassel. Works: Portrait of Katharina Treu, Bamberg Gallery; Portrait of Lessing (about 1760), National Gallery, Berlin; Augustus and Cleopatra, Antony dying before Cleopatra, Jupiter and Callisto, Acis and Galatea, Venus adorned by her Maids, Cassel Gallery; Resurrection of Christ, Church of St. Michael, Cassel; Ecce Homo, Catholic Church, *ib.*; The

TISCHBEIN

Triumph of Arminius, Château Pymont ; Heraclius (1776), Democritus (1784), Archimedes (1786), Belisarius (1786), Oldenburg Gallery ; Portrait of a Landgrave of Hesse, Schleissheim Gallery ; Hermit in a Grotto (2), Schwerin Gallery ; Portrait of a Lady (1777), do. of Young Girl (1778), Weimar Museum.—Kugler (Crowe), ii. 554 ; Illustr. Zeitg. (1883), ii. 419.


Tischbein 1781

TISCHBEIN, WILHELM, born at Hayna, Feb. 15, 1751, died at Eutin, June 26, 1829. History, portrait, and landscape painter, nephew and pupil in Cassel of Johann Heinrich Tischbein the elder ; went in 1766 to Hamburg, where he restored old pictures, copied after Berchem and Wouwerman with great truthfulness, and then devoted himself to portrait painting ; in 1771–73 studied in Holland after the old masters, returned to Cassel, went to Berlin in 1777, and to Rome in 1779. Two years later we find him in Zürich, making drawings for Lavater, in 1782 at Milan, and in 1783 again in Rome, whence he went with Goethe to Naples in 1787, and was made director of the Academy there in 1789. After the invasion by the French in 1799 he returned to Cassel, then moved to Hamburg, and in 1808 settled at Eutin, where he painted much for his patron, the Duke of Oldenburg. Works : Arminius Deliverer of Germany ; Conradin of Suabia hearing his Sentence (1784), View near Frascati, Portrait of a Warrior, Gotha Gallery ; Götz von Berlichingen ; Entrance of General Benningsen into Hamburg (1816), Hamburg Gallery ; Portrait of himself, do. of Young Man, Provinzial Museum, Hanover ; Amazons setting out for the Chase (1788), Bashkirs on Horseback (1814), Italian Landscape, Idyls (43, 1819–20), Gallery, Oldenburg ; Rape of Helen, Hector and Andromache, Hector's Farewell, Achilles and Penthesilea, Ajax and Cassandra, Ulysses and Nausicaä, Amazons setting out for Battle, Christ and

the Children, St. Cecilia, Sicilian Landscape, Grand-Ducal Palace, ib. ; Hermit in Cave, Hermit Kneeling, Grand-Ducal Palace, Schwerin ; Portrait of a Painter, do. of a Boy, Weimar Museum.—F. von Alten, Aus T.'s Leben (Leipsic, 1872) ; Andresen, ii. 1 ; N. Necrol. der D. (1829), 516.

TISI, BENVENUTO. See *Garofalo*.

TISSOT, JAMES, born at Nantes, Oct. 15, 1836. Genre painter, pupil of Flan-drin and Lamothe ; at first imitated the Dutch masters. His later works are good in colour and composition, and carefully executed. Has not exhibited in the Salon since 1870. Studio in London. Medal in 1866. Works : Meeting of Faust and Marguerite (1861), Luxembourg Museum ; Young Woman in Church, Confessional (1866) ; Young Woman singing accompanied by Organ, Confidence (1867) ; Breakfast, Retreat in the Garden of the Tuileries (1868) ; Young Women looking at Japanese Articles (1869) ; Girl in a Boat, Party of Four (1870) ; Interesting Story, Farewells (1872) ; Captain's Daughter, Last Evening, Too Early (1873) ; London Visitors, Waiting, Ball on Shipboard (1874) ; Bunch of Lilacs, Hush ! (1875) ; The Thames, Convalescent (1876) ; Faust and Marguerite, Mrs. H. E. Maynard, Boston ; In the Louvre, Morgan sale, New York (1886), \$1,600.—Meyer, Gesch., 665 ; Zeitschr. f. b. K., vi. 215.

TITANIA AND BOTTOM, Sir Edwin Landseer, private gallery, England. Scene from Shakespeare's "Midsummer Night's Dream." Titania is fondling Bottom's ass's head, on which is the coronal of flowers with which she has crowned him monarch of her affections ; before him stands Mustard-seed ; on the right, Pease-blossom rides on a supernatural white rabbit, while Cobweb, Moth, and other fairies are in attendance. Royal Academy, 1851 ; sold to Mr. Quilter (1884), £7,000.

TITIAN or **TIZIANO**, born at Pieve di Cadore in 1477, died in Venice, Aug. 27, 1576. Venetian school. Real name Tiziano

TITIAN

Vecelli or Vecellio. Learned rudiments of painting at Cadore, where a Madonna in fresco, at the Casa Vallenzasco, is pointed out as his first work; went to Venice at the age of nine or ten, and was apprenticed by his uncle, Antonio Vecelli, to an unknown artist, perhaps Seb. Zuccato.



After frequenting the workshops of Gentile and Giovanni Bellini, where he met Palma and Giorgione, he began to decorate house fronts and to paint Madonnas. A small Madonna of this time, in the Vienna Museum, though eclectic, is individual, while the Man of Sorrows, in the Scuola, and the Christ bearing his Cross, in the Church of S. Rocco, Venice, show that Giorgione then influenced him, as Palma Vecchio did when he painted the Sacred and Profane Love (1503 ?), Palazzo Borghese, Rome. Other early works are: Madonna with St. Anthony (1511), Uffizi, Florence; and portraits of the Doge Niccolò Marcello (1505-8), Vatican Gallery, Rome, and of Marco Barberigo, Palazzo Giustiniani, Padua. In 1508, either in competition or in association with Giorgione, Titian decorated the Fondaco de' Tedeschi, Venice, with now destroyed frescos, of whose style some idea may be formed from the rapidly executed, masterly, and brilliant frescos of Joachim and Anna, in the Scuola del Carmine, and of Three Miracles by St. Anthony (1511), in the Scuola del Santo, Padua. In this year Titian entered the service of Alfonso I., Duke of Ferrara, for whom he painted the Christ of the Tribute Money (1514), Dresden Gallery, and the Bacchus and Ariadne (1523), National Gallery, London. Between the frescos at Padua and the Bacchus, he also produced the Madonna with Saints (1512), in the sacristy of the Salute, Venice; Assumption (1518), in Venice Academy; Annunciation,

in S. Niccolò, Treviso, and the Scuola di S. Rocco (1525), Venice; a Madonna with Saints (1520), S. Domenico, Ancona; Altarpiece of Brescia, in five compartments (1522), SS. Nazaro e Celso, Brescia; Madonna di S. Niccolò (1523), Vatican Gallery, Rome; and the Entombment, Louvre, Paris. This and the St. Peter Martyr are examples of Titian's powers at their height. The life of Titian was not marked by any striking incidents or vicissitudes, and was spent in unceasing labour in Venice, Mantua, Ferrara, and Padua, etc. In 1530, and again in 1532, he went to Bologna, where he met Charles V., who created him Count Palatine and Knight of the Golden Spur by letters patent, bestowed many high privileges upon him, and then, as afterwards, sat to him for his portrait. The finest among his pictures of the Emperor is Charles V. at Mühlberg (1548), Madrid Museum, once one of the great masterpieces of painting. Among Titian's earlier works are: Flora (1520), Uffizi, Florence; Laura Dianti at her Toilet (1523), Louvre; Madonna di Casa Pesaro (1526), S. M. de' Frari, Venice; Magdalen (1531 ?), Bella di Tiziano (1534), Palazzo Pitti, Florence; Venus of the Tribune (1537), Uffizi. In 1537 Titian decorated the great Hall of the Ducal Palace with the Battle of Cadore (burned in 1577); in 1539 he painted the Presentation of the Virgin, Venice Academy, and in 1545 produced the Danaë of the Naples Museum. When painting, Titian covered his canvas with low-toned opaque colour, glazed everything, and in some instances spent years over a picture. "Unlike the early Flemish painters, he and the other great Venetians," says Hamerton, "worked independent of drawn lines, and in this gave evidence of greater technical advancement. They took things by the middle and developed them in mass, with a thorough study of modelling in light and shade." Taken in their totality, Titian's pictures fairly entitle him to be called the greatest of all painters; for while others may have surpassed him in single qualities,

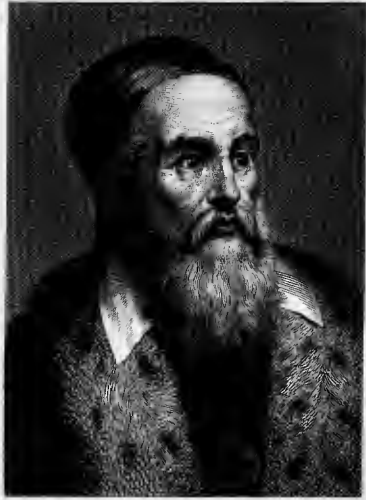


TIZIANO VECELLI

*Pittore di Figure, di Ritratti ecc. nacque in Pieve, Castello
nel Distretto di Cadore nel Friuli, l'anno 1477. morì l'anno 1576.*



Portrait de François 1^{er}



Marguerite Lasp

TITIAN

none have equalled him in general mastery. In landscape as in figure painting, in sacred as in profane subjects, in ideal heads as in portraits, in frescos as in oils, he is "facile princeps;" and whether we chiefly prize grace, tenderness, character, and dramatic power, or drawing, composition, texture, colour, and chiaroscuro, we are sure to obtain the highest satisfaction in studying his works. The following are works not previously mentioned: *Annunciation*, *Transfiguration*, S. Salvatore, Venice; *Pietro Aretino*, Palazzo Pitti, Florence; do., Palazzo Giustiniani, Padua; do., Historical Society, New York; *Ariosto*, Cobham Hall, England; do. (?), National Gallery, London; *Assumption*, Duomo, Verona; *Bacchanal*, Madrid Museum; *Beccadelli*, Uffizi, Florence; *Bella di Tiziano*, Hermitage, St. Petersburg; do., Palazzo Pitti, Florence; do., Palazzo Sciarra, Rome; do., Vienna Museum; *Pietro Bembo*, Palazzo Barberini, Rome; do., Nardi Collection, Venice; *Twelve Cæsars*; *Charles V.*, Madrid Museum; do. (1548), Old Pinakothek, Munich; *Supper at Emmaus*, Louvre; *Christ in the Garden*, Escorial, Spain; *Christ bearing the Cross*, Scuola di S. Rocco, Venice; *Christ appearing to Virgin*, S. Maria, Medole; *Christ crowned with Thorns*, Louvre; do., Old Pinakothek, Munich; *Christ of Tribute Money*, National Gallery, London; *Caterina Cornaro*, Uffizi, Florence; *Giorgio Cornaro*, Castle Howard, England; *Cornaro Family*, Alnwick Castle, England; *Luigi Cornaro*, Palazzo Pitti, Florence; *Crucifixion*, S. Domenico, Ancona; *Danaë*, Madrid Museum; do., Naples Museum; *Allocution of Alfonso d' Avalos*, Madrid Museum; *Alfonso d' Avalos*, Louvre; *Cleopatra in a Grotto*, Holy Family, Alfonso d' Avalos, Cassel Gallery; *D' Avalos and his Page*, Hampton Court; *Diana and Actæon*, Bridgewater House, London; *Diana and Callisto*, ib.; *St. Dominick*, Palazzo Borghese, Rome; *Ecce Homo*, Madrid Museum; do., Scuola di S. Rocco, Venice; do., Vienna Museum; *Entombment*, Alfonso d' Este, Madrid Museum; *Isabella d' Este Gonzaga*, Vienna Museum; *Europa*, Rape of, Cobham Hall, England; *Alessandro Farnese*, Naples Museum; *Pier' Luigi Farnese*, ib. and Palazzo Reale, Naples; *La Fede*, Palazzo Ducale, Venice; *Francis I.*, Louvre; do., Palazzo Giustiniani, Padua; *Nicholas Granvelle*, Besançon Museum; *Antonio Grimani*, *Andrea Gritti*, Palazzo Giustiniani, Padua; *Holy Family*, Louvre; *Homme au Gant*, Louvre; *Empress Isabella*, Madrid Museum; *St. James of Compostella*, S. Lio, Venice; *Jansenius*, Palazzo Doria, Rome; *St. Jerome*, Brera, Milan; do., Louvre; *John Frederick*, Vienna Museum; *St. John the Almsgiver*, S. Giovanni Elemosinario, Venice; *St. John in Wilderness*, Venice Academy; *Jupiter and Antiope*, Louvre; *Last Supper*, Escorial, Spain; *Martyrdom of St. Lawrence*, ib.; do., S. M. Assunta dei Gesuiti, Venice; do., Historical Society, New York; *Allegory of Lepanto*, Madrid Museum; *Lucretia*, Vienna Museum; *Madonna of Ancona*, S. Domenico, Ancona; *Madonna of Burleigh House*, Burleigh House, England; *Madonna of Cadore*, Church of Cadore; *Madonna of the Cherries*, Vienna Museum; *Madonna del Coniglio*, *Madonna with Saints*, Louvre; *Madonna with SS. John and Catherine*, National Gallery, London; *Madonna with Roses*, Uffizi, Florence; *Madonna with S. Bridget*, Madrid Museum; *Madonna di S. Niccolò*, Vatican; *Madonna with Saints*, Vienna Museum; do., Louvre; *Madonna of Serravalle*, S. Andrea, Serravalle; *Madonna of Zoppé*, Church at Zoppé; *Cristoforo Madruzzo*, Salvatori Collection, Trent; *Magdalen*, Hermitage, St. Petersburg; do., Palazzo Pitti, Florence; *Adoration of Magi*, Knight of Malta, St. Margaret, Madrid Museum; *St. Mark*, S. M. della Salute, Venice; *Mater Dolorosa*, Madrid Museum; *Ippolito de' Medici*, Palazzo Pitti, Florence; *Giovanni Moro*, Berlin Museum; *Nativity*; *St. Nicholas*, S. Sebastiano, Venice; *Noli Me Tangere*, National Gallery, London; do., Madrid Museum; *Omnia Vanitas*, Accademia di S. Luca, Rome; *Pope Paul III.*, *Paul III.*

TITIAN

and his Grandsons, Naples Museum; Jacopo *Pesaro*, Antwerp Museum; *Philip II*, Palazzo Giustiniani, Padua; do., Madrid Museum; do., Naples Museum; *Pietà*, Venice Academy; Marc Antonio *Rezzonico*, Spedale Maggiore, Milan; Eleonora della *Rovere*, Francesco della *Rovere*, Uffizi, Florence; *Salome*, Madrid Museum; Fabricio *Salvaresio*, Vienna Museum; *Saviour*, Palazzo Pitti, Florence; St. *Sebastian*, Harrach Collection, Vienna; do., Hermitage, St. Petersburg; Filippo *Strozzi*, Vienna Museum; *Summer Storm*, Buckingham Palace; *Supper at Emmaus*, Louvre; *Tarquin and Lucretia*, Hertford House, London; *Three Ages*, Bridgewater House, London; *Titian* (portrait), Berlin Museum; do., Madrid Museum; do., Vienna Museum; *Titian's Doctor*, Vienna Museum; *Titian's Uncle*, Hampton Court; *Tobias and Angel*, S. Marcellino, Venice; *Transfiguration*, Marc Antonio *Trevisani*, Sterne Collection, Vienna; Trinity or *La Gloria*, Madrid Museum; Benedetto *Varchi*, Vienna Museum; *Lavinia Vecelli*, Berlin Museum; do., Dresden Gallery; *Venus of the Tribune*, Uffizi, Florence; *Venus and Adonis*, Alnwick Castle, England; do., Madrid Museum; *Venus Anadyomene*, Bridgewater House, London; *Venus and Cupid*, Uffizi, Florence; *Venus equipping Cupid*, Palazzo Borghese, Rome; Darmstadt *Venus*, Darmstadt Gallery; Toilet of *Venus*, Hermitage, St. Petersburg; *Venus with Organ Player*, Madrid Museum; *Venus Worship*, Madrid Museum; Andrea *Vesalius*, Palazzo Pitti, Florence;

F. Titian ♂
Titianus f
Tucianus Titian
TITIANUS EQUES
 CES. f. 1543

Blanc, École vénitienne; P. G. Hamerton, Art Essays, Atlas Series, No. 14; Northcote,

Titian (London, 1830); Bergmann, *Tizian* (Hanover, 1865); M. F. Sweetser, *Titian, Artist Biographies* (1877); R. F. Heath, *Titian* (1879); Ridolfi, *Maraviglie dell' Arte* (Padua, 1835, 1837); Eastlake, *Five Great Painters* (London, 1883); Graph. K., iii. 79; Kunst-Chronik, xii. 601; xvii. 286; xviii. 110; xix. 624; Zeitschr. f. b. K., v. 196; xii. 9; xiii. 257, 305; xix. 102; Art Journal (1886), 85, 132.

TITIAN, portrait, *Titian*, Berlin Museum; canvas, H. 3 ft. 2 in. × 2 ft. 5 in. Half-length, in a close-buttoned doublet, with shoulders covered by a pelisse of brown cloth with fur collar, and black skull-cap. Painted later than the Vienna picture. In bad condition till regenerated in 1874 by Pettenkofer process. Probably the original of the portrait in the Uffizi, from the engraving of which by Agostino Carracci the common pictures of Titian are taken.—C. & C., *Titian*, ii. 60; Vasari, ed. Mil., vii. 446, 458.

By *Titian*, Madrid Museum; canvas, H. 2 ft. 10 in. × 2 ft. 1 in. Almost in profile to the left; dressed in doublet, pelisse, and black skull-cap, his beard and hair white. Painted in 1562 (?); was in the Alcázar, Madrid, as early as 1621. Engraved by Alphonse François from a replica in Paris.—C. & C., *Titian*, ii. 62.

By *Titian*, Vienna Museum; wood, H. 1 ft. 7 in. × 1 ft. 4 in. Bust picture, in fur pelisse and black skull-cap. So repainted as to show no trace of Titian's hand. Copy by Teniers at Blenheim. Engraving by Vorsterman in Teniers's Gallery; another in Haas's Galerie de Vienne.—C. & C., *Titian*, ii. 60.

TITIAN'S DAUGHTER. See *Vecelli*, Lavinia.

TITIAN'S DOCTOR, *Titian*, Vienna Museum; canvas, H. 3 ft. 6 in. × 2 ft. 7 in. A beardless old man in black-silk robes. Perhaps picture called Parma by Ridolfi in his *Maraviglie* (i. 220). A masterly portrait, but treatment unlike that of Titian. Engraving in Teniers's Gallery.—C. & C., *Titian*, ii. 425.

TITIAN'S MISTRESS

TITIAN'S MISTRESS. See *Bella di Tiziano*.

TITIAN AND HIS MISTRESS. See *Dianti, Laura*.

TITIAN'S UNCLE, *Titian*, Hampton Court; canvas, H. 3 ft. 9 in. × 3 ft. 2 in. Half-length, dressed in black, standing at a table, a book in one hand, a golden apple in the other. Named as above between 1842 and 1854, but for what reason is not apparent. Perhaps a portrait of Partenio, a poet and friend of Titian, who wrote verses on his pictures.—C. & C., *Titian*, ii. 429; Law, *Hist. Cat. Hampton Court*, 38.

TITIAN, VISIT TO, Daniel *Huntington*, Samuel Hawk Collection, New York; canvas. Clement VII. and Charles V., seated in centre, with courtiers standing behind; at right, ladies seated; at left, Titian standing, uncovering his picture of the Entombment, now in the Louvre; in background, through the window, are seen the towers of Bologna. Scene in 1530, when Titian went to Bologna to paint the portraits of the Pope and the Emperor.—*Art Treasures of America*, ii. 25, 28.

TITUS AND VESPASIAN, TRIUMPH OF, *Giulio Romano*, Louvre, Paris; wood, H. 4 ft. × 5 ft. 7 in. Titus and Vespasian, crowned with laurel, in a chariot drawn by four horses, marching in a procession which is passing under the triumphal arch erected to commemorate the conquest of Judea; above, the Goddess of Victory flies down to crown them; in front of the chariot a Roman officer holds by the hair a Jewess—the personification of conquered Judea; he is preceded by a soldier bearing the seven-branched candle-stick. Painted for Duke of Mantua, from whom acquired by Charles I. of England; sold after his death to Jabach, who sold it to Louis

XIV. Engraved by Reindel; L. Desplaces; A. Girardet.—Musée royal, i. Part I; Filhol, x. Pl. 704; Landon, Musée, xiv. Pl. 61; Villot, *Cat. Louvre*; Ch. Blanc, *École romaine*; Cab. Crozat, i. Pl. 50.

TKADLIK. See *Kadlik*.

TOBAR, Don ALONSO MIGUEL DE, born at Higuera, near Aracena, in 1678, died in Madrid in 1758. Spanish school; pupil in Seville of Juan Antonio Fajardo, a mediocre painter; afterwards improved his style by copying the works of Murillo, and became the most noted of his imitators. Probably much of his work passes under the name of his great exemplar. In 1720



Triumph of Titus and Vespasian, Giulio Romano, Louvre, Paris.

he became a familiar of the Holy Office, and in the same year executed for the Cathedral of Seville his most famous original work, *Nuestra Señora del Consuelo* (Virgin of Consolation), which won him the favour of Philip V. and the appointment (1729) of court painter. Other works: *Madonna, Virgin appearing to St. Francis*, Academia S. Fernando, Madrid; *Virgin in Contemplation*, Portrait of an Infanta, Heirs of Don Sebastian, Pau; *St. Joseph and Infant Jesus*, Berlin Museum. Copies after Murillo: *Portrait of Murillo*, Museo del Prado, Madrid; *Virgen de la Faja*, Cadiz Museum; *Good Shepherd, Infant St. John*, S. Isidoro,

TOBIAS

Seville; Boy blowing Soap Bubbles, Hermitage, St. Petersburg.—Stirling, iii. 1302;

AM De Zobar

Ch. Blanc, École espagnole; Viardot, 227; Curtis, 333; Madrazo, 577.

TOBIAS AND THE ANGEL, *Murillo*, William C. Cartwright, Aynhoe, Northamptonshire, England; canvas, H. 2 ft. 9 in. × 3 ft. 7 in. The angel in a plum-coloured robe, Tobias in a yellowish cloak with a fish in his left hand, both bearing staves, walking in a rocky landscape beside a river; a dog looks up at the angel.—Curtis, 124.



Tobias and the Angel, Salvator Rosa, Louvre, Paris.

By Antonio *Pollajuolo*, Turin Gallery; H. 5 ft. 11 in. × 3 ft. 10 in. The archangel clad in antique costume, and Tobias in cap, mantle, buskins, and hose; a shaggy dog trots before the archangel; in background, a city and castle, near a river, and two naked men preparing to bathe. Painted for Or' S. Michele, Florence.—Vasari, ed. Mil., iii. 292; C. & C., Italy, ii. 393.

By *Salvator Rosa*, Louvre, Paris; wood, H.

11 in. × 8 in. The angel Raphael, with a wand in his hand, commands Tobias to seize the fish, which the latter, kneeling, is taking from the water. Engraved by Guttenberg.—Musée français; Landon, Musée, vii. Pl. 7; Filhol, ii. Pl. 111.

By *Andrea del Sarto* or his school, Vienna Museum; wood, arched, H. 5 ft. 8 in × 4 ft. 10 in. The angel Raphael leading Tobias by the hand; on other side, St. Lawrence and a kneeling donor; above, Christ with his cross, in clouds.—C. & C., Italy, iii. 580; Galerie de Vienne, i. Pl. 11; Ch. Blanc, École florentine.

By *Titian*, S. Marcellino, Venice; canvas, figures life-size, seen to elbows. The angel and Tobias moving toward the foreground; a spotted dog in front of them; St. John Baptist kneeling at foot of a tree. Painted in 1539. Old copy in Dresden Gallery.—Vasari, ed. Mil., vii. 430; C. & C., Titian, ii. 29.

TOBLER, VIKTOR, born at Trogen, Switzerland, Jan. 13, 1846. History and genre painter, pupil of Munich Academy, and of Wilhelm Lindenschmit. Studio in Munich. Works: Disputation of Zwingli at Zürich; Checkmate! (1877), Berne Museum; Market Scene (1879); Wedding in Amper Valley, Zürich Gallery; Cradle Song (1885).—Müller, 523.

TOCQUÉ (Tocquet), LOUIS, born in Paris, Nov. 19, 1696, died there, Feb. 10, 1772. French school; portrait painter, son of an architecture painter, pupil of Nicolas Bertin and Nattier. Member of the Academy, 1734; councillor, 1744. Invited to St. Petersburg by the Empress, and remained there from 1757 to 1758; then visited Stockholm and Denmark, and returned to Paris in 1760. In 1769 he revisited Denmark, and was elected associate of the Copenhagen Academy. Was an excellent painter of stuffs, good draughtsman, and agreeable colourist. Works: Maria Leczinska, Louis of France (1739), Mme. de Graffigny, M. Dumarsais, Louvre; Duc de Richelieu, Rothan Gallery; Empress Elizabeth and Royal Family, Co-

TOJETTI

penhagen Gallery ; Empress Elizabeth of Russia, four others, Versailles Museum ; others in Marseilles, Nantes, Amiens, and Bayeux Museums.—Bellier, ii. 578 ; Ch. Blanc,

de Louque

École française ; Jal, 1186 ; Villot, Cat. Louvre ; Lejeune, Guide, i. 364.

TOJETTI, VIRGILIO, born in Rome, Italy, in 1849. Figure painter ; studied in Paris under Gérôme and Bouguereau. Removed to America in 1870. First exhibited at National Academy in 1881. Studio in New York. Works : Richelieu (1881) ; Sleeping Cupid, Sorrow (1882) ; Veiled Prophet of Khorassan (1883) ; Out of the Gates of Paradise (1884) ; Love's Temptation (1885) ; The Favourite, A Little Accident (1886).

TOKEN, LAST. See *Last Token*.

TOL, DOMINICUS VAN, born at Bodegraven between 1631 and 1642, died at Leyden, buried Dec. 26, 1676. Dutch school ; genre painter, nephew and pupil of Gerard Dou, whose manner he imitated so closely that his pictures were frequently attributed to that master. He is, however, generally colder in colour. Works : Three Children with Cat and Mouse Trap, Family Scene (after Dou), Male Portrait (1673), Amsterdam Museum ; Woman frying Pancakes, Leyden Museum ; Herring Seller, Old Man lighting Pipe, Portrait of Gerard Dou, Rotterdam Museum ; Old Man eating Herring, Old Woman winding Yarn, Dresden Gallery ; Girl with Chicken, Cassel Gallery ; Scholar in his Study, Copenhagen Gallery ; Two Children with Birds' Nests, Lace Maker at Cradle, Hermitage, St. Petersburg.—Kramm, vi. 1636 ; Kugler (Crowe), ii. 412.

TOLEDO, Capitan JUAN DE, born at Lorca in 1611, died in Madrid in 1665.

Spanish school ; pupil of his father, Miguel de Toledo ; became a captain of cavalry in the wars in Italy, and made there the acquaintance of Michelangelo Cerquozzi, under whom he finished his artistic education. Established himself at Granada, on his return to Spain, and painted many military, marine, and battle scenes, and some religious subjects, in which he was less successful. The last part of his life was spent in Madrid. Works : Three Naval Engagements, Madrid Museum.—Stirling, ii. 817 ; Ch. Blanc, École espagnole ; Viardot, 140 ; Madrazo, 578.

TOLLES, SOPHIE MAPES, born in New York ; contemporary. Portrait, genre, and still-life painter ; pupil of P. F. Rothermel in Philadelphia, of the National Academy and Cooper Institute in New York, and for two years of Luminais in Paris ; vice-president of the Ladies' Art Association. Exhibits at the National Academy ; studio in New York. Works : Cottage Door (1877) ; Portrait of Linda Gilbert ; In Memoriam (1878) ; Chrysanthemums (1883).

TOM, JAN BEDYS, born at Boskoop, March 4, 1813. Landscape painter, pupil of Andreas Schelfhout. Works : On the Heath (1866), Museum, Amsterdam ; Flat Country with Cattle, Museum Fodor, ib.

TOM DIECK, AUGUST, born at Oldenburg, March 23, 1831. History painter, pupil of Dresden Academy under Adolf Wichmann and Julius Schnorr ; went in 1857 to Italy ; studied in Florence after the old masters, then for four years in Rome. Works : St. Cecilia (1854) ; Two Marys at the Sepulchre (1859) ; Christ on Mount of Olives (1862) ; Crucifixion (1863) ; Group by the Cross (1871) ; Transfiguration of Christ ; St. Cecilia (1877), Dresden Gallery.—Müller, 523.

TOMA, MATTHIAS RUDOLF, born in Vienna in 1792, died there in 1845. Landscape painter, pupil of Vienna Academy. Works : Rocky Landscape with Peasants, Woodland with Two Boys (1831), Vienna Museum ; Views in the Prater (1834, 1835) ;

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TOMMASI

The Watzmann near Berchtesgaden (1836); The Great Eiger in Switzerland (1839); View on the Danube (1841).—Wurzbach xlv. 34.

TOMMASI, NICCOLA, of Florence, 14th century. Florentine school; his name appears, with that of Andrea Orcagna and others, in 1366 in the list of the council of S. Maria del Fiore, and in 1371 in the guild of painters, Florence. His picture of St. Anthony, dated 1371, in S. Antonio Abate, Naples, shows that his style was not unlike that of Orcagna.—C. & C., Italy, i. 335, 460.

TOMMASO DA MODENA, born in Treviso, lived latter half 14th century. Bolognese school; though a feeble second-rate painter, he was the first of any note in Modena; style, a mixture of the Gubbian and Bolognese. A St. Catherine in the Venice Academy, dated 1351, ascribed to him, is of the close of the 15th century (C. & C.). An altarpiece by him, in six parts, in the Modena Gallery, is much repainted. In 1357 Tommaso went to Prague, where he painted a Madonna with Saints, now in the Vienna Academy. He is supposed to have decorated the Castle of Carlstein for Charles IV., after 1357, and an Ecce Homo and a Madonna, still there, are attributed to him; also an altarpiece in the Modena Gallery, and a wall painting in S. Niccolò, Treviso.—C. & C., Italy, ii. 218; Burekhardt, 519.

TOMMASO DI STEFANO. See *Giotto*.

TOMPKINS, CLEMENTINA M. G., born in Washington, D. C.; contemporary. Portrait and figure painter, pupil of the School of Design and of Bonnat in Paris. Has exhibited at the Paris and Brussels Salons. Works: Little Musician (1876); Rosa—la fileuse, Little Artist (1878).

TOMYRIS, *Rubens*, Earl Darnley, Cobham Hall, England; canvas, H. 6 ft. 8 in. × 11 ft. 9 in. Seventeen figures. Tomyris commanding the head of Cyrus to be immersed in blood (Herod., i. 205). The Queen, in a white-satin robe embroidered

with gold, accompanied by a lady on her left, and three others and two pages behind her, stands at right on a dais, observing the executioner, who, bending on one knee, holds the head of Cyrus over a golden charger filled with blood; several courtiers and soldiers look on. Orléans Collection; bought by Earl of Darnley for 1,200 guineas. Engraved by P. Pontius; Ragot; Duchange; Launay.—Waagen, Treasures, iii. 23; Smith, ii. 207.

By *Rubens*, Louvre, Paris; canvas, H. 8 ft. 8 in. × 6 ft. 6 in. The Queen, in a satin robe and mantle lined with ermine, on a throne at right, with two female attendants at her left, an elderly female behind, and a minister of state and two soldiers at her right; on the opposite side, an executioner holding the head of Cyrus over a brazen vase, and a man in a crimson robe looking on. Valued in 1816 at 100,000 francs.—Cat. Louvre; Smith, ii. 117.

TOORENVLIIET, JACOB, born at Leyden in 1641, died there in 1719. Dutch school; history, genre, and portrait painter; studied in Leyden and in Rome, whither he went in 1670; also lived for several years in Venice. Works: Old Woman Spinning (1667), Karlsruhe Gallery; Butcher Shop (1677), Museum, Vienna; Men with Books (6, five dated 1675, 1677), Man before Mirror (1676), two others (1679), several, Liechtenstein Gallery, ib.; Woman Singing and Organ Grinder (1678), Fish-Seller at Window (1679), Jew with Book, Man giving Flower to Woman (attributed), Dresden Gallery; Company of Four with Books, Brunswick Gallery; Peasant holding Vessel, Woman looking out of Window, Cassel Gallery; Peasant between two kinds of Wine, Moltke Collection, Copenhagen; Benediction being read in a Synagogue, The Curse do., Christiania Gallery; Soldiers at Cards (1682), Old Woman placing Candle in a Lantern, Darmstadt Museum; Old Man with Book, Gotha Museum; Melon Vender, Poultry Vender, Ferdinandeum, Innsbruck; The Quack Doctor, Schleissheim Gallery;



Smoker, Landsknecht on Guard, Schwerin Gallery; Holy Family, Young Man in Cui-

J. Lorenzliet f.

rass, Hermannstadt Museum.—Kramm, vi. 1640; Quellenschriften, xiv. 349.

TOPHAM, FRANCIS WILLIAM, born at Leeds, Yorkshire, April 15, 1808, died at Cordova, Spain, March 31, 1877. History and landscape painter, in oil and water-colours; began in Leeds as an engraver; removed in 1829 to London, and became a member of the Society of Water-Colour Painters in 1848. He drew his subjects chiefly from Ireland, Scotland, Spain, and Italy. Works: Deserted Village, Rustic Bridge—Ilkley (1843); Pilgrims to the Holy Well—Ireland (1845); Mavourneen! Mavourneen! (1846); St. Patrick's Day (1847); Irish Courtship; Spanish Gypsies; Welsh Cabin; Preparing for the Fight, Waiting by the Stile (1872); Bird's Nest, Love Letter (1873); Leaving Church—Charity (1874); Wayfarers, Welsh Stream (1875); Blackberry Gatherers, Haymaking, Loiterers by the Sea (1876); Venetian Water Carriers, Eve of the Festa (1877).—*Art Journal* (1876), 210; (1877), 187; (1880), 21; *C. Carr, Essays*, 198.

TOPHAM, FRANCIS W. W., born in London in 1838. History painter, son and pupil of Francis William Topham, and pupil of the Royal Academy; has lived in Italy and France. Works: Fall of Rienzi (1876); Relics of Pompeii; Dinner Time (1877); Drawing in Italy for Military Service (1878); Taming the Shrew, Home after Service (1879); Renouncing the Vanities by Order of Savonarola (1881); Content, Messenger of Good Tidings (1882); Roman Triumph, Love and Labour, First Communion (1883); Thank Offering, Sonata, Festa dei Morti (1884); Sunday in Pompeii, Queen of the Tournament (1885); God and Mammon, Rest, Quiet Harbour (1886).

TORBIDO, FRANCESCO, first half of 16th century; living in 1546. Venetian school; commonly called *Il Moro*. According to Vasari, he went as a youth to Venice to study under Giorgione, but in consequence of a quarrel had to return to Verona. He gave up his profession for a time, but finally became a pupil of Liberale, who made him his heir. Throughout his career he imitated various painters, though always revealing himself. Secondary when most original. In his Venetian style he resembles Pomponio Amalteo or Cariani; and when he works on Giulio Romano's cartoons he is *Raphaelesque*. Among his works in Verona are a Madonna with Saints, in S. Zeno, altarpieces in S. Eufemia and S. Fermo, and the frescos of the Nativity, Presentation, and Assumption of the Virgin (1534), in the choir of the Duomo. The latter are from cartoons by Giulio Romano. Torbido was also an engraver.—*C. & C., N. Italy*, i. 508; Vasari, ed. Le Mon., vi. 107; vii. 87; ix. 170, 180; Burckhardt, 192, 607, 746.

TORRENTS, STANISLAS, born at Marseilles; contemporary. Portrait and figure painter, pupil of Couture. Medal, 3d class, 1875. Works: Bacchante (1864); The Repetition (1872); Death (1875), Marseilles Museum; Vierge au lis (1876); The Test (1885); Investigation about Trichinæ, Man's Head (1886).

TORRES, MATIAS DE, born at Espinosa de los Monteros in 1631, died in Madrid in 1711. Spanish school; pupil in Madrid of his uncle, Tomas Taurino, an obscure painter, and of Herrera el Mozo; painted chiefly large, coarse pictures for processional decorations, but was quite successful in landscapes and battles.—*Stirling*, iii. 1024.

TORSSLOW, STEN HARALD, born in Stockholm, Sweden, Feb. 10, 1838. Landscape painter, pupil of Stockholm Academy, then in Düsseldorf of Gude, and studied nature in Dalecarlia, Lapland, Austria, and Tyrol (1864), and Norway (1874). Fellow of Stockholm Academy in 1869. Works:

TOUDOUZE

View in Stockholm Shärengarden ; View in Lapland ; Saturday Dance in Dalecarlia.—Müller, 524.

TOUDOUZE, ÉDOUARD, born in Paris in 1844. History and genre painter, pupil of Auguste Leloir, Pils, and of the École des B. Arts, where he won the grand prix de Rome in 1871. Medals: 3d class, 1876; 2d class, 1877. Works: Pirates Embarking (1867); Death of Jezebel (1868); Torture of Brunhilde, Two Friends (1869); Eros and Aphrodite (1874); Murder of Agamemnon by Order of Clytemnestra (1876); Lot's Wife changed into Salt (1877); Beach at Yport (1878); Guardian Angels (1879), Caen Museum; Country Recreation (1880); Coquetry (1881); Diana's Triumph (1882).—Larousse, Supplement.

TOULMOUCHE, AUGUSTE, born in Nantes, Sept. 21, 1829. Genre painter, pupil of Gleyre. Subjects generally piquant scenes from daily life; paints satins and velvets with great skill. Medals: 3d class, 1852, 1859; 2d class, 1861; 3d class, 1878; L. of Honour, 1870. Works: Curl-Papers (1849); Joseph and Potiphar's Wife, A Girl (1852); After Breakfast (1853), Princess Mathilde; First Step (1853), Empress Eugénie; The Lesson (1855), Nantes Museum; The Terrace (1855); A Kiss (1857); Prayer, A Lesson, Card-House (1859); First Chagrin, Sleep, Watch, Letter (1861); A Snub, At Rest, The Hearth (1863); Confidence, The Day after the Ball (1864); Forbidden Fruit (1865), Sir Richard Wallace, London; First Visit (1865); A Marriage for Convenience (1866), E. Matthews; White Lilacs, Waiting (1867); Last Glimpse, A Festival (1868); Love-Letter, Morning Toilet (1869); The Appointed Time, Woman Reading (1870); Winter (1873); Serious Book, The Reply (1874); Flirtation, Summer (1876); The Rose (1878); The Letter, In the Grasp (1883); Tête-à-Tête (1884); In the Library, The Adieu, W. H. Vanderbilt Collection, New York; Hour of Return, Samuel Hawk Collection, ib.; In the Garden, Love-

Letter, Forbidden Fruit, New York, William Astor, ib.—Bellier, ii. 582; Meyer, Gesch., 681, 696.

TOUR. See *La Tour*.

TOURNEMINE, CHARLES ÉMILE VACHER DE, born at Toulon, Oct. 25, 1814, died there, Dec. 22, 1873. Landscape painter, pupil of Isabey. At first painted views of Brittany and Normandy. In 1854 he went to the East, after which his pictures were chiefly of Oriental subjects. Assistant custodian of the Luxembourg; L. of Honour, 1853. Works: Souvenir of Concarneau, River Oust (1846); Environs of Vannes, Low Tide, Sunset (1847); Breton Horsemen, A River, A Meadow, A Brook (1848); Batz, Low Tide at Croisic, Breton Pasture, Environs of St. Martin (1849); A Village, Low Tide (1850); Beach in Brittany, Environs of Croisic, Pasture near Smyrna (1852); Beach at Low Tide, Bretons driving Cattle (1853); Girl Tending a Flock, Turkish Shepherd, The Danube (1855); Turkish Café, The Road to Smyrna, Turkish Horsemen, Lake on the Borders of Tunis, Souvenir of Asiatic Turkey (1857); Departure of Caravan, Dwellings near Adalia, Souvenir of Tyr-Syria (1859); Café at Adalia, Views on Lower Danube (3), Environs of Rosette—Egypt (1861); Gambols of Fishing Birds in Egypt (1863); Dwelling at Adana—Asia Minor (1863), Préfecture, Nantes; Promenade of Turkish Women (1863), Montpellier Museum; Street leading to Bazaar at Chabran-el-Kebir (1865), Toulon Museum; Return from the Chase in India (1868), Marseilles Museum; Festival in India, Hunting Episode in Africa (1869); View of Luxor during Inundation (1870); Elephant attacked by Lions, Sacred Lake in Hindostan (1872); Ruins of a Temple in Central India, Camp in Asia Minor (1873).—Athenæum (1873), i. 56; Bellier, ii. 583; Claretie, Peintres (1874), 278.

TOURNEUX, JEAN FRANÇOIS EU- GÈNE, born in Banthouzel, Oct. 6, 1809, died in Paris, June 26, 1867. Genre painter, pupil of Maréchal in Metz. Medal, 3d

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class, 1843. Works: Hall of Gypsy Family (1852), Metz Museum; Point d'orgue (1859), Grenoble Museum; Faust and Wagner (1861); Solitude (1864); Gypsy Woman, Sunset (1865); Castle of Godfrey de Bouillon, Good Adventure (1866). He published several volumes of poetry.—Bellier, ii. 584; Larousse.

TOURNIÈRES, ROBERT LEVRAC, born at Ifs, near Caen, in 1668, died at Caen, May 18, 1752. French school; genre and portrait painter, pupil of Lucas de la Haye and of Bon Boullogne. Made rapid progress in his art; admitted to

Academy as portrait painter in 1702, and as history painter in 1716. Became assistant professor in 1725, but after a quarrel with his colleagues retired to Caen in 1750, and gave up painting. Works: Daughter of Dibutades drawing the Portrait of her Lover (1716), Louvre; Portraits of Racine and Chapelle, Caen; others in Versailles and Nantes Museums.—Bellier, i. 1041; Ch. Blanc, *École française*; Villot, *Cat. Louvre*.

Tournieres
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TRAFALGAR, BATTLE OF, William Clarkson *Stanfield*, Senior United Service Club, London; canvas. Scene in centre of combined fleet, at half-past two o'clock, about an hour and a half after Nelson received his death-wound; the Victory, the flag-ship, is in the act of disengaging herself from the *Rédoubtable*, French 74, at that time lashed alongside the *Téméraire*, British 98, at the moment when the *Fougueux*, French 74, became the prize of the latter. Royal Academy, 1836; original sketch in National Gallery, painted in 1833. Engraved by J. Cousen, in *Art Journal*.—Art

Journal (1851), 287; *Cat. Nat. Gal. and R. Acad.*

TRAINI, FRANCESCO, 14th century. Florentine school. Vasari calls him a pupil of Andrea Orcagna, but he was already a full master when he entered Orcagna's workshop in 1349. The earliest record of him is of 1341, and his only extant pictures are



Transfiguration, Lodovico Carracci, Bologna Gallery.

the St. Thomas, in S. Caterina, Pisa, and the St. Dominick (1345), in the Pisa Academy. In these he shows a mixture of the Florentine and the Sieneese manner.—C. & C., Italy, i. 455; Vasari, ed. Le Mon., ii. 136; Burckhardt, 497, 511; W. & W., i. 459; Bonaini, *Memorie inedite intorno alla vita, etc.*, di Fr. Traini (Pisa, 1846).

TRANSFIGURATION (Matt., xvii. 1; Mark, ix. 2; Luke, ix. 28).

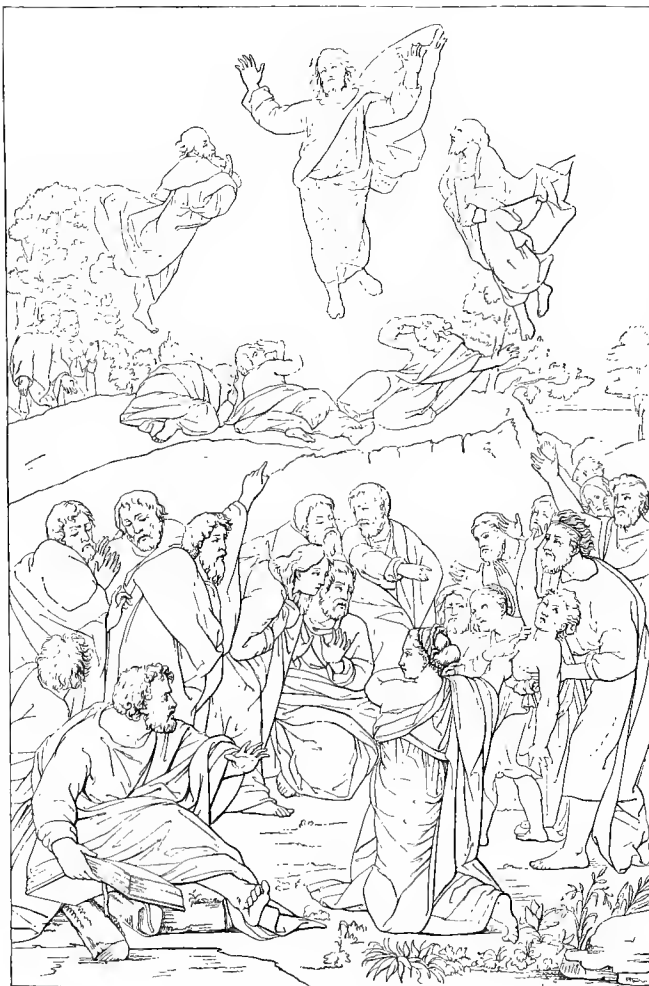
By Giovanni *Bellini*, Naples Museum;

TRANSFIGURATION

wood, H. 5 ft. 8 in. × 3 ft. 9 in. ; signed. Christ, between the prophets Moses and Elias, is rising from the ground ; below, the wonder-stricken apostles just roused from sleep. Painted about 1475-80 ; formerly in Farnese Collection, Parma.—C. &

merly in Church of Convent of S. Pietro Martire, Bologna.—Pinac. di Bologna, Pl. 11 ; Réveil, x. 656.

By *Raphael*, Vatican, Rome ; wood, H. 13 ft. 4 in. × 9 ft. 3 in. In two parts : 1. The Transfiguration.



Transfiguration, Raphael, Vatican, Rome.

Christ floating in a glory of light, with Moses on his right and Elias on his left ; below them the summit of a mountain (Tabor?), on which lie prostrate Peter, James, and John, dazzled by the light from above ; at left, SS. Julian and Lawrence, kneeling in adoration, supposed to have been added at the request of Giulio de' Medici in honour of his father and uncle, who were named after them. 2. The Demoniac Boy (Matt., xvii. 14 ; Mark, ix. 14 ; Luke ix. 37). At the base of the mountain, at right, a confused crowd of men and women is bringing a boy possessed of an evil spirit to be cured by the disciples, the remaining nine of whom are grouped at left, expressing by various gestures their inability to aid the sufferer, who is held by his father. Raphael's last work, begun in 1519 for Cardinal Giulio de' Medici, who intended it for the Cathedral of Narbonne, France, in his bishopric, and who ordered at the same time the Raising of Lazarus, from Se-

C., N. Italy, i. 159 ; Meyer, *Kunst. Lex.*, iii. 415 ; Museo Borbonico, iii. Pl. 34.

By *Lodovico Carracci*, Bologna Gallery ; canvas, H. 13 ft. 4 in. × 8 ft. 2 in. Christ in glory, between Moses and Elias ; below, three apostles gazing upward in awe. For-

bastiano del Piombo. Raphael finished only the upper part ; the lower part was painted by Giulio Romano from the master's designs, after his death. The picture hung over Raphael's body, as it lay in state, and was carried to the Pantheon in

TRAUT

the funeral procession. Cardinal de' Medici, who became Clement VII. in 1523, sent Sebastiano's picture to Narbonne and placed the Transfiguration over the high altar in S. Pietro in Montorio, whence the French took it in 1797 to Paris, where it was cleaned and restored; returned in 1815 and placed in Vatican, where it hangs opposite the Last Communion of St. Jerome, by Domenichino. Many reproductions; copy in black chalk, by Casanova, in South Kensington Museum. Many studies; several sketches in Oxford Collection. Engraved by J. Chereau; C. Cort; N. Dorigny; A. P. Tardieu; B. Eredi; R. Morghen; S. Thomassin; S. Vallu; Desnoyers; and others.—Vasari, ed. Mil., iv. 371; Passavant, ii. 290; Müntz, 537; Jameson, History of Our Lord, i. 342; C. & C. Raphael, ii. 486; Springer, 359; Lübke, Rafael, 142; Gutbier, i. Pl. 91; Filhol, x. Pl. 715; Musée français, i.; Landon, Musée, iii. Pl. 69; Perkins, 189; Ch. Blanc, École ombrienne.

By *Titian*, S. Salvatore, Venice; canvas, figures life-size. Christ just leaving the earth, which his right foot still touches; Moses on left, Elias on right, and three apostles watching in foreground. Painted about 1565. Shows marks of assistants; injured by repainting.—Vasari, ed. Mil., vii. 449; Ridolfi, Maraviglie, i. 267; C. & C., Titian, ii. 352.

TRAUT, HANS, 15th century in Nuremberg. German school; mentioned in the burgher roll of 1477. He was a follower of Wolgemuth, though his style differed less than his from that of the earlier Nuremberg school. Work: St. Sebastian, University of Erlangen.—Thausing (Eaton), i. 91; W. & W., ii. 123.

TRAUTMANN, JOHANN GEORG, born at Zweibrücken in 1713, died in Frankfort in 1769. German school; history, genre, and portrait painter, pupil of F. F. Bellon, then in Frankfort of Schlegel and of Kiese-wetter; became court painter to the Elector Palatine in 1761; painted jolly peas-

ant scenes in the manner of Brouwer, Ostade, Teniers, etc., and bearded heads in Rembrandt's style. Works: Conflagration, Male Head with Turban, Female do., Cassel Gallery; Conflagration, Städel Gallery, Frankfort; do., Augsburg Gallery.—Nagler, xix. 54.

TRAVI, ANTONIO, born at Sestri, near Genoa, in 1613, died in Genoa in 1668. Genoese school; sometimes called from his deafness *Il Sordo di Sestri*. Colour-grinder to Bernardo Strozzi, who gave him instruction; afterward studied under Gottfried Waals or Waels, a Flemish landscape painter settled in Genoa. Acquired considerable reputation as a landscape painter in Genoa, where most of his works are.—Lanzi, iii. 272; Ch. Blanc, Ecole génoise.

TRAYER, JEAN BAPTISTE JULES, born in Paris in 1824.

Genre painter, pupil of his father and Lequien. Paints family scenes in which the heads are of superior merit. Medals: 3d class, 1853, 1855. Works: Last Bunch of Grapes, Empty Basket, Last



Look, Interiors (1848); Shakespeare listening to the reading of one of his Plays in the Crown Tavern, Leonardo da Vinci and his Pupils (1850); Girl Sewing, Woman Spinning, The Lesson in Embroidery (1853); Sewing School, Too much Work (1855); Retinue, Grain Market (1857); Serenity (1859); Tapestry, Prayer, Anxiety (1861); First Sighs, Public Garden (1863); Gathering Mussels at Dieppe (1864); Interior in Savoy, Twins (1865); Pancake Seller (1866), Luxembourg Museum; Alphabet (1868); Girls' School, Two Sisters (1869); Sisters of Charity (1870); Seamstresses of Pont-Aven (1872); A Little Sunlight (1873); Seamstresses (1874); Young Woman and Child (1875); Tréport Fishwives waiting for Low Tide (1879); Dozing (1882); Con-

TREES

carneau Cloth Shop on Market Day (1883) ; At Concarneau (1884) ; Rag Market (1886) ; Young Lady cutting her Nails, Ravené Gallery, Berlin.—Bellier, ii. 588 ; Meyer, Gesch., 635, 693.

TREES AND PLANTS, CREATION OF, *Michelangelo*, Sistine Chapel, Rome ; fresco on ceiling.

TREGO, WILLIAM THOMAS, born at Yardley, Bucks County, Penn., Sept. 15, 1859. Figure painter, pupil of the Pennsylvania Academy, where he was awarded the first Charles Toppan prize in 1882 and the Temple silver medal in 1883. Studio in Philadelphia. Works: United States Cavalrymen, T. B. Clarke, New York ; Battery en Route (1882), Pennsylvania Academy, Philadelphia ; The Pursuit (1884), Jerome B. Wheeler, New York ; Battery—Halt ! (1886), Mr. Gibbons, ib.

TREIDLER, ADOLF, born in Berlin in 1846. Genre painter, pupil of Berlin Academy under Daege, and of Julius Schrader ; won the prize for Rome in 1872, and travelled in Germany and Italy in 1873-74. Medal, Vienna, 1873. Works: Electress Elizabeth taking Communion after Protestant Rite (1872) ; Francis I. declining Conditions of Peace by Charles V. (1877) ; In Ischia (1884) ; Love Song (1885).—Rosenberg, Berl. Malersch., 250 ; Zeitschr. f. b. K., ix. 64 ; xx. 41 ; Kunst-Chronik, xx. 748.

TREML, FRIEDRICH, born in Vienna, Jan. 8, 1816, died there, June 13, 1852. Military genre painter, pupil of Vienna Academy under Fendi ; worked from 1849 almost exclusively for the Emperor Francis Joseph, who possesses his best pictures. Works: Procession of Corpus Christi (1841) ; Marching out of Garrison (1844) ; Reception of Consecrated Church Bell (1846) ; Smugglers in danger of Discovery (1847) ; Old Peasant dreaming of Battle of Aspern (1849), New Pinakothek, Munich ; Recruit (1851) ; Return from Golden Wedding (1852) ; Old Peasant dreaming of Battle of Aspern, Munich Gallery.—Wurzbach, xlvi. 120.

TRÉMOLLIÈRE (Trimolières), **PIERRE CHARLES**, born at Cholet in 1703, died in Paris, May 11,



1739. French school ; genre painter, pupil of Jean Baptiste van Loc. Won the second grand prix de Rome in 1726 ; after living in Rome six years returned and painted altarpieces for Lyons, and met

with much success. Became a member of the Academy (1737), and assistant professor.

Works: Adoration of the Shepherds, Lyons Museum ; Springtime, Autumn, Hermitage, St. Petersburg.—Bellier, ii. 590 ; Ch. Blanc, École française ; Mariette, Abecedario, v. 345.

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TREMOLLIÈRE
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P. C. Trémollière*

TRENKWALD, JOSEF MATHIAS, born in Prague in 1824. History painter, pupil of Ruben at Prague and Vienna Academies, also influenced by Rahl, then studied in Rome, 1856-62, after the masters of the 15th century ; became director of Prague Academy in 1865 and professor at Vienna Academy in 1872. Member of Vienna Academy in 1866. Order of Francis Joseph, 1879 ; Papal Order of Gregory. Works: Peasants in Flight (1845), Scene in Peasants' War (1848), Gallery, Prague ; Death of Charles XII. (1847), Count Clam-Gallas, ib. ; Battle of Lippa (1849) ; SS. Cyril and Methodius (1861) ; Annunciation and Assumption, in Missale Romanum for Pope Pius IX. (1863) ; Defence of Last Wagon-Bulwark by the Hussites (1868) ; Entry of Leopold the Glorious into Vienna in 1219 (1872), Vienna Museum ; Transfiguration of Christ ; Life of Mary (1883). In fresco: Arrival of St. Adelbert's Relics in Bohemia (1852), Abdication of Vladislav (1854), Foundation of Prague University (1855), Battle of the Hus-

TREU

sites (1862), Belvedere, Prague; Christ in Glory, Mary with the Apostles, Scenes in Life of St. Pascalis (1864-65), Burial Chapel, Baron Revoltella, Trieste; Theological Virtues, and Fathers of the Church (1865-67), Academic Gymnasium, Vienna; Cycle (1869-77), Karolinenthal Church, Prague. In tempera: Development of Worship of Mary (1883-85), Choir Chapels, Votivkirche, Vienna.—Wurzbach, *xlvi.* 156; *Kunst-Chronik*, *xix.* 59; *xx.* 380; *Oesterr. K. Chr.*, *i.* 23, 152; *ii.* 26; *iii.* 14.

TREU (Trey), (JOHANN) NIKOLAUS, born at Bamberg in 1734, died at Würzburg in 1786. German school; history and portrait painter, son and pupil of Marquard Treu, then in Paris pupil of Carle Van Loo and of Pierre; returned to Würzburg, then spent several years in Rome, where he painted Pope Pius VI. and won a prize of the Academy of San Luca. Court painter at Würzburg. Works: Romulus killing Remus, Little Boy firing Pistol, St. Francis in Prayer, Portrait of his Sister Katharina, Child with Fruits and Bouquets (flowers and fruits in last two by Katharina), Bamberg Gallery; Abraham and Sarah, Dominican Church, Würzburg; do., and Judith before Holofernes, Gallery, *ib.*—Nagler, *xix.* 73.

TREU, (JOSEF) CHRISTOPH, born at Bamberg in 1739, died there in 1798. German school; landscape and marine painter, son and pupil of Marquard Treu. Having won considerable reputation at Stuttgart in 1765, he was called to Bruchsaal by the Prince Bishop von Hutten, for whom he painted at the castles in the principality of Speyer; then studied, travelling in Germany, Flanders, and Holland; became court painter to the elector at Cologne, returned to Bamberg in 1771, and in 1780 was made inspector of the Pommersfelden Gallery. Works: River Landscapes with Cattle, etc., View of the Rhine near Bingen, Harbour with many Vessels, Dead Birds in a Landscape, Bamberg Gallery.—Nagler, *xix.* 72.

TREU, KATHARINA, born at Bamberg in 1742, died at Mannheim in 1811. Ger-

man school; flower and still-life painter, daughter and pupil of Marquard Treu (1712-96), painted already at ten years of age, then studied at the Düsseldorf Academy, became court painter to the Elector Charles Theodore at Mannheim in 1769, and professor at Düsseldorf Academy in 1776. Works: Fruit and Flower-Pieces (5), Bamberg Gallery; Fruit-Piece, Karlsruhe Gallery; do., Darmstadt Museum; do., Stuttgart Museum.—Nagler, *xix.* 71.

TREU (Trey), MARQUARD, born at Bamberg in 1712, died there in 1796. German school; history, portrait, landscape, animal, and still-life painter, pupil of Nikolaus Grooth (died in 1797), and of Lorenz Theisinger; became inspector of the Pommersfelden Gallery in 1766. Works: Grapes and Flowers, Augsburg Gallery; Three Chemists around a Table, Three Scholars instructing a Boy by a Globe, Bamberg Gallery.—Nagler, *xix.* 73.

TREVISANI, FRANCESCO, born at Capo d'Istria, April 9, 1656, died in Rome, July 30, 1746. Venetian-Roman school; history and portrait painter, son of Antonio Trevisani (architect), and pupil at Venice of Antonio Zanchi. He went to Rome about the close of the 17th century and lived there the remainder of his life. Works: Sleep of Jesus, Louvre, Paris; Repose of Diana, Rennes Museum; The Dead Christ carried by Angels, Vienna Museum; Massacre of Innocents, Holy Family, Repose in Egypt, Madonna and St. John, Madonna and St. Elizabeth, Christ in Garden of Olives, St. Anthony of Padua, St. Francis in Ecstasy, Dresden Museum; Magdalen Penitent, Leipzig Museum; St. Sebastian, Old Pinakothek, Munich; Holy Family, Oldenburg Gallery; Diana and Endymion, Triumph of Galatea, do. of Venus, Artist's Portrait, Cassel Gallery; Archangel Michael overthrowing Satan, Portrait of a Bishop, Schleissheim Gallery; Madonna, Uffizzi, Florence; Antony and Cleopatra, Palazzo Spada, Rome.—Marricette, *Abecedario*, *v.* 348; *Reale gall. di Firenze*, *iv.* 147.

TREVISANI

TREVISANI, MARC ANTONIO, Doge, portrait, *Titian*, Sterne Collection, Vienna; canvas, H. 3 ft. 3 in. × 2 ft. 10 in. Painted in 1553; replica of original, burned in the Palazzo Ducale, Venice, in 1577.—C. & C., *Titian*, ii. 226.

TRÉZEL, PIERRE FÉLIX, born in Paris, June 16, 1782, died there, June 16, 1855. History painter, pupil of Lemire and Prud'hon, in whose manner he painted some large pictures. Medals: 3d class, 1822; 2d class, 1830; L. of Honour, 1855. Works: Death of Marcus Aurelius (1806), bought by State; Death of Zopira (1808); First-Born (1810); Hector's Parting from Andromache (1819), Bordeaux Museum; Death of Mother and Sister of Gustavus Vasa (1822); Thetis plunging her son Achilles into the Styx (1830); Portrait of the Seigneur de Lautrec, Versailles Museum; Cain fleeing after his Crime (1855); Phædra judged in Hell, Angers Museum; St. John writing the Apocalypse, Church of St. John, Toulouse; Souls in Purgatory rising to Heaven, Cathedral of Toulouse.—Bellier, ii. 590; Meyer, *Gesch.*, 163; Larousse.

TRIBUTE MONEY (*Matt.*, xxii. 19; *Luke*, xx. 24).

By *Rembrandt*, Hope Collection, England; canvas, H. 1 ft. 11 in. × 2 ft. 7 in.; dated 1645. Interior of a temple; in foreground twelve persons, among whom is a Pharisee showing Jesus a piece of money. Robit Collection (1801), 8,850 francs; sold in 1840 for 600 guineas. Engraved by McArdell.—Vosmaer, 469; Smith, vii. 47.

By *Rubens*, Mr. Emerson, England (?); wood, H. 5 ft. × 6 ft. Nine figures, life-size, seen to knees. Christ holds the piece of money in his left hand and raises the right above his head. Van Loo Collection, Amsterdam (1713), 1,150 florins; Lord Courtenay Collection (1816), 490 guineas; John Webb (1821), 441 guineas; G. J. Cholmondeley sale (1831), 252 guineas.

By *Titian*, Dresden Gallery; wood, H. 2 ft. 8 in. × 2 ft.; signed. Cristo della Moneta. Christ, full-face, turns towards the question-

ing Pharisee, who stands in profile with the coin in his hand. A masterpiece of the artist. Painted, according to Vasari, about 1514, for Alfonso I. of Ferrara, on the panel of a cabinet; afterwards in gallery of the Duke of Modena, whence it passed in 1746 to Dresden. Restored by Palmaroli; no original replica, but copies in the galleries of Dresden and Parma, in the Uffizi, the Grosvenor Collection in London, and in the Accademia di S. Luca, Rome. Engraved



Tribute Money, Titian, Dresden Gallery.

by G. Eilers.—C. & C., *Titian*, i. 116; Vasari, ed. Mil., vii. 435; Hübner, *Dresden Gal.*, i. 11.

By *Titian*, National Gallery, London; canvas, H. 4 ft. × 3 ft. 4½ in.; signed. Christ, turned to left, points upwards with right hand as the Pharisee presents the coin; behind the latter is a man wearing goggles. Bought in 1852 at sale of Marshal Soult, who brought it from Spain. Perhaps the picture painted in 1568 for Philip II., but crude and unsatisfactory in treatment (C. & C.). Engraved by Martin

TRIEBEL

Rota. Acquired by National Gallery in 1852.—C. & C., Titian, ii. 388.

By *Valentin*, Louvre, Paris; canvas, H. 3 ft. 9 in. × 5 ft. At right, Christ with right hand extended, as if speaking; at left, a Pharisee, wearing spectacles, presents the piece of money, to which a second one, standing in centre, points interrogatively. Figures half-length. Collection of Louis XIV. Engraved by Baudet; by Claessens in *Musée français*.—*Réveil*, vi. 424.

TRIEBEL, KARL, born at Dessau in 1823, died at Wernigerode in the Hartz, Sept. 16, 1885. Landscape painter, pupil of Beck, then in Berlin of Karl Schulz, Krause, and Biermann; visited repeatedly Bavaria, Tyrol, Switzerland, and North Italy. Court painter to Duke of Anhalt, 1851; made professor by King of Prussia, 1855. Works: On St. Gothard Road; Hintersee in the Ramsau; The High Göll; Thun Lake; Landscapes in the Hartz Mountains; Lake of Brienz; The Dachstein; The Kyffhäuser in Thuringia; Alpine Landscapes (2, one dated 1854), Leipzig Museum; Landscape, Stettin Museum; Swiss Landscape, Lake of Luzerne, Wiesbaden Gallery.—*Müller*, 526; *Kunst-Chronik*, xxi. 34.

TRIGT, HENDRIK ALBERT VAN, born at Dordrecht, Oct. 22, 1829. Genre painter. Works: Service in Lutheran Church in Norway (1866), Baptism in Norway (1875), Amsterdam Museum; Last Days of Erasmus (1879), Rotterdam Museum.

TRINITY, Mariotto *Albertinelli*, Florence Academy; wood. Christ on the Cross in a glory of angels; above, the Dove and God the Father, with right hand in act of benediction and left holding an open book, with the Alpha and Omega upon it. Paint-

ed about 1510 for S. Giuliano, whence removed to Academy.—*Vasari*, ed. Mil., iv. 222; C. & C., Italy, iii. 488; *Gall. Accad. di Firenze*, Pl. 56.

By *Rubens*, Munich Gallery; canvas, H. 10 ft. 5 in. × 3 ft. 7 in. The Father and the Son, represented by majestic figures, the former with a sceptre, the latter with a cross, both seated on clouds, with their feet on a globe borne by three angels; above, the Dove, hovering in a flood of light. Formerly altarpiece in the Augustin Church, Munich. Engraved by Vosterman, and anonymous. Lithographed by



Tribute Money, Valentin, Louvre, Paris.

Piloty. Same subject, with saints below, in England.—*Smith*, ii. 75, 267.

By *Titian*. See *Gloria*.

TRINITY, ADORATION OF, Albrecht *Dürer*, Vienna Museum; wood, arched at top, H. 4 ft. 4 in. × 4 ft.; signed, dated 1511. God the Father enthroned, with the Dove above in a glory of seraphim, holds before him Christ crucified; on each side is a choir of angels with the instruments of the Passion, and below them the saints—on the left the martyrs of the New Testament, led by the Virgin, on the right the heroes of the Old Testament, led by John

TRINITY

Baptist; below, the members of the Church Militant—on the left the Pope and the clergy, on the right a cardinal encouraging the donor Landauer, who kneels with the female members of his family behind him, and the Emperor and laity; at the bottom, a coast landscape, with the figure of Dürer himself standing at right. Painted for an altarpiece for the chapel of the Landauer Cloister, Nuremberg, which was dedicated

TRINITY, DISPUTE OF THE, Andrea del Sarto, Palazzo Pitti, Florence; canvas, H. 6 ft. 3 in. × 6 ft. 6 in.; signed. SS. Augustine, Lawrence, Peter Martyr, and Francis, standing, and SS. Sebastian and Mary Magdalen (likeness of Andrea's wife), kneeling; above, the symbol of the Trinity in the clouds. Painted about 1517 for the convent of S. Agostino without the San Gallo gate; removed to S. Jacopo tra'

Fossi in 1529, where it was damaged in the inundation of 1555; transported to Pitti in first half of 17th century; copy by Ottaviano Vannini substituted for it in S. Jacopo. Engraved by Lorenzini; Marri.—Vasari, ed. Mil., v. 27; C. & C., Italy, iii. 562; Gal. du Pal. Pitti, iv. Pl. 112; Rosini, iv. 206.

TRINQUESSE, L. R., flourished in Paris and at The Hague, second half of 18th century. French school; portrait and figure painter, pupil of Largillière; was received into the guild at The Hague in 1767; rejected twice by the Academy in Paris; exhibited there as late as 1793. Works: Portrait of Young Lady with Music Leaf (1774), Berlin Museum; Portrait of Washington



Adoration of the Trinity, Albrecht Dürer, Vienna Museum.

to All Saints; hence the picture is sometimes called All Saints. Sent by Nuremberg Council in 1585 to Emperor Rudolph II. at Prague, whence removed to Vienna. Original carved frame, made by Dürer, still in Nuremberg. Copy by Johann Christian Ruprecht at Château of Laxenburg, near Vienna. Engraved in E. Förster's *Denkmal der deutschen Kunst* (vi. 13); lithographed by Jutie Primisser.—Thausing (Eaton), ii. 29; Förster, vi.

(1779); Promenade in a Park, Two Women and a Man in Doric Temple before Statue of Cupid, Morning, Afternoon (1782); Oath to Cupid, Offering to Cupid, Mother Reproaching Young Man (1785); First Kiss of Cupid (1787); Conversation in a Landscape, Couple offering their Child to Cupid (1791); Sentimental Conversation in a Park, Lessons of Young Mothers (1793).—Bellier, ii. 592; Kramm, vi. 1644; Meyer, *Gemälde der köngl. Mus.* (1883), 466, 563.

TRISTAN

TRISTAN, LUIS, born near Toledo in 1586, died in Toledo in 1640. Spanish school; pupil of El Greco, whom he excelled in design and equalled in execution. In 1616 he painted a series of pictures for the Church of Yepes, considered his best works. Velasquez greatly admired him and left the studio of Pacheco to study his pictures, many of which are in Toledo. Works: St. Anthony and others, Cathedral; St. Louis giving Alms, S. Pedro Martir; Last Supper, Convent de la Sisle; Male Portrait, Madrid Museum; Portrait of Lope de Vega, Hermitage, St. Petersburg.—Stirling, i. 439; Viardot, 169; Ch. Blanc, *École espagnole*; Madrazo, 579.

TRIUMPH OF CÆSAR. See *Cæsar*.

TRIUMPH OF CHRISTIANITY, Philipp Veit, Städcl Institute, Frankfurt; fresco, H. 9 ft. 4 in. × 20 ft.; wings, each, H. 9 ft. 4 in. × 6 ft. 3 in. The introduction into Germany of Art through Christianity. In centre, a female figure representing Christianity, with an angel behind holding an open book, offers a palm branch to the people at right, who are listening to St. Boniface, who stands with one foot on the Druid oak, just felled; in front a bard, the strings of his harp broken, is sitting dejectedly, turning his head from Christianity; at the left, a group representing Chivalry, Poetry, and Music, with children learning to read; and behind, Architecture, Sculpture, and Painting; the city in background is Frankfort, where the German emperors were elected.—Fürster, ix. 25.

TRIUMPH OF CHRISTIANITY IN GERMANY, Josef Führich, Schack Gallery, Munich; canvas, H. 6 ft. 5 in. × 8 ft. 8 in. The introduction of Christianity into Germany. In centre, between two great trees, a statue of the Virgin enthroned, holding the child, with the inscription *LUX IN TENE-*

bris on the pedestal; at the base, seated on a stone, a pious hermit teaches children; in front, kneeling, a knight in adoration; at left, two German warriors standing, a huntsman reclining asleep, and a woman cooking, and in background, the chase; at right, monks engaged in ploughing and in felling trees, and in background a church and other buildings.—Fürster, x. 28.



Dispute of the Trinity, Andrea del Sarto, Palazzo Pitti, Florence.

TRIUMPH OF THE CHURCH, Jan van Eyck, National Museum, Madrid; wood, H. 5 ft. 6 in. (independent of central projection) × 5 ft. In three parts. In the upper part the Almighty, enthroned under a Gothic canopy, holds a sceptre in the left hand and raises the right in benediction; on one side sits the Virgin reading, on the other St. John the Evangelist writing; at the foot of the Almighty lies the Immaculate Lamb. Below, a stream of water, in which sacramental

TRIUMPH

wafers are floating, representing the offering for the sins of the world, flows into the second part, representing a flower garden, where six angels play on musical instruments; beyond these, on each side, are singing angels under Gothic canopies. In the third or lower part, the water finally flows into a Gothic fountain in the centre foreground, with the blessed on one side, headed by the Pope, who directs the attention of the Emperor, kneeling beside him, to the fount as the source of salvation; on the other side, the High Priest, his eyes bound and holding a broken standard, endeavors to prevent a kneeling Jew from paying adoration; beside these are other Jews, in attitudes of horror and despair. Dr. Waagen ascribes this picture to Hubert van Eyck, but the preponderance of opinion is against him. It is called also the Fount of Salvation.—Kugler (Crowe), i. 68.

TRIUMPH OF DEATH. See *Death*; *Crescenzo*, Antonio.

TRIUMPH OF FLORA. See *Flora*.

TRIUMPH OF LOVE, *Domenichino*, Louvre; canvas, H. 4 ft. 3 in. × 3 ft. 4 in. Love, seated in a chariot, drawn by doves, holds a bow in his right hand and drives with his left; near him a cupid scatters flowers, while another takes them from the crown of Love; the whole surrounded by a garland of flowers, painted by Daniel Seghers. Came from Villa Ludovisi, Rome, to Duc de Mazarin; thence to collection of Louis XIV. When placed in the gallery at Versailles the garland was detached from the main picture, and it was long supposed to be lost, but it was found in 1858 and is now restored to the picture. Engraved by C. Randon; Potrelle.—Villot, Louvre; Musée français; Filhol, ix. Pl. 591; Landon, Vies, Pl. 59.

TRIUMPH OF PETRARCH. See *Petrarch*.

TRIUMPH OF RELIGION. See *Dispute of the Sacrament*; *Testament*, Old and New.

TRIUMPH OF RELIGION IN THE ARTS, Johann Friedrich *Overbeck*, Stüdel

Gallery, Frankfort; canvas, H. 14 ft. × 12 ft. The Madonna, with the Infant in her arms, sits enthroned in mid-heaven, surrounded by prophets, evangelists, and saints; on the earth below are some sixty painters, sculptors, and architects; in the centre a fountain, its upper waters rising into the sky, emblematical of the heavenward direction of Christian art as opposed to the idea of the ancients, who represented the stream as flowing downward from Parnassus, its lower waters falling into two basins, one of which reflects heaven, while the other receives earthly objects, thus indicating the twofold character of art. Sometimes called the Christian Parnassus and the Magnificat of Art. Painted in 1831–1840; cartoon in Carlsruhe Gallery. Engraved by Amsler.—Atkinson, 65; Overbeck, *Religion Glorified by Fine Arts* (translated by Macray, Oxford, 1850); *Gaz. des B. Arts* (1864), xvii. 135.

TRIUMPH OF TITUS AND VESPA- SIAN. See *Titus*.

TRIVA, ANTONIO, born at Reggio in 1626, died at Munich in 1699. Lombard school; history painter, pupil of Guercino, whom he imitated successfully; distinguished himself in various cities of North Italy, including Venice, and finally was called to Munich by the Elector Ferdinand Maria of Bavaria, for whose castles he painted mythological and historical pictures; is said to have worked with either hand equally well. Work: Cupid wiping the Feet of Venus, Dresden Museum.—Lanzi (Roscoe), ii. 364; Nagler, xix. 10.

TROGER, PAUL, born at Zell, Tyrol, Dec. 30, 1698, died in Vienna in 1777. German school; history and portrait painter, pupil at Fleims, South Tyrol, of Giuseppe Alberti (1664–1730), then studied in Venice and Bologna. Piazzetta, G. Crespi, Solimena, and S. Concha are named as his masters. Probably about 1728–30 he went to Vienna, where his works at once attracted attention and he was made court painter. Temporary director of Vienna Academy in 1751–59. Works: Christ on Mount of Olives, Vienna

TROOST

Museum ; St. James, St. Philip, Christ and the Adulteress, Solomon's Judgment, Salzburg Museum ; Solomon's Idolatry, Abigail, Christ and St. John as Children, Corpus Christi, Ferdinandeum, Innsbruck ; St. Francis in Prayer, Hermannstadt Gallery ; Many altarpieces and fresco paintings in churches at Vienna, Salzburg, and in abbeys of Lower and Upper Austria ; Portraits of Imperial Family, of Raphael and Mathias Donner.—Tyrol. K. Lex., 252 ; Wurzbach, xvii. 227.

TROOST, CORNELIS, born in Amsterdam, Oct. 8, 1697, died there, March 7, 1750. Dutch school ; genre and portrait painter, pupil of Arnold Boonen, but owed his development principally to his own studies after good masters and from life. Excelled in genre, guard-house, and private-life scenes, and in illustrations of plays of the time. Painted chiefly in gouache and pastel. Was called the Dutch Hogarth. Works : Portrait Group of Four Children with an Ape (1723), Regents' Piece with Six Portraits (1724), do. with Eight (1729), Anatomy Lesson (1728), Three Members of Surgeons' Guild (1731), Alexander the Great in Battle on the Granicus (1737), Artist's Portrait (2), Amsterdam Museum ; Portraits of Man and Wife (1744), Haarlem Museum ; Nine Scenes from Dutch Comedies (1737-41), Five Convivial Scenes (1739-40), Epiphany Singers, Love Song (1745), Artist's Portrait (1745), Hague Museum ; Lying-in Room in Holland, Rotterdam Museum ; Victory of Constantine over Maxentius, Naval Battle, Bamberg Gallery ; Eating his Breakfast (1740), Schwerin Gallery.—Ch. Blanc, *École hollandaise* ; Burger, *Musées*, i. 285 ; Immerzeel, iii. 144 ; Kramm, vi. 1644.

TROOSTWYCK, WOUTER JOANNES VAN, born at Amsterdam in 1782, died



there in 1810. Landscape, animal, and portrait painter, pupil of Juriaan Andriessen (1742-1819), but studied chiefly from nature, and was much influenced by the masters of the 17th century, notably by Potter. Works : Landscapes in Gelderland (2), Amsterdam Museum ; Landscape with Animals, Rotterdam Museum.—Immerzeel, iii. 146 ; Kramm, vi. 1648.

TROTTER, NEWBOLD HOUGH, born in Philadelphia, Pa., Jan. 4, 1827. Animal painter ; had no special master, though he derived aid and instruction from William T. van Starckenborg, cattle painter, at The Hague ; studied chiefly from nature in this country. Has painted in Boston and in Philadelphia, where his studio now is. Works : The Fading Race (1877), owned in London ; Wounded Bison pursued by Wolves, The Last Stand, After the Combat, Grizzly Bears on the March, Indian Camp near Powder River, painted for Gen. William T. Sherman for War Department, Washington ; Bison Fighting, Herd of Elk in Winter, A. Padel-ford, Philadelphia ; Pictures (3) representing progress of transportation in Pennsylvania during fifty years, Henry H. Houston, Pennsylvania Railroad ; Fifty Years Ago, El Mahdi (lion asleep), In the Soudan (lion and lioness), owned in Philadelphia ; Jersey Beauties (1880) ; Elk and Twins, Rocks at Newport (1881) ; September (1883) ; Victorious (1886) ; Range of the Bison (1887).

TROTTI, GIOVANNI BATTISTA, Cavaliere, born in Cremona in 1555, died after 1607. Lombard school ; called Il Malosso because when Agostino Carracci painted in competition with him, at Parma, he said that he had found a hard bone (mal osso) to crack. Favourite pupil of Bernardino Campi, whose niece he married and of whom he became the heir. Studied also Correggio and Bernardo Gatti, whose manner he exaggerated. He had a rich imagination and great facility of execution, and painted many works for churches in Cremona, Piacenza, and Parma. His most noted works are frescos in the Palazzo del Giordino, and in the cupola of

TROY

S. Abondio, Parma, and Entombment, Bre-
ra, Milan. His nephew, Cavaliere Euclide
Trotti, was his pupil and imitator. He was
convicted of high treason when young, and
is said to have died of poison in prison.—
Lanzi, ii. 445; Ch. Blanc, *École lombarde*;
Lavice, 154.

TROY, FRANÇOIS DE, born at Tou-
louse in February, 1654, died in Paris, May
1, 1730. French school; history and por-
trait painter, son and pupil of Nicolas de
Troy (portrait painter at Toulouse in 17th
century) and brother of Jean de Troy (his-
tory and portrait painter at Toulouse, born
1640, died 17—); pupil also of Nicolas
Loir and of Claude Lefèvre. Member of
Academy in 1674, professor in 1693, direc-
tor in 1708, and adjunct-rector in 1722.
Works: Portraits of Duchesse d'Orléans,
Jules Mansart, and Nicolas Belle, Versailles
Museum; Bathsheba, Angers Museum;
Woman and Child, Grenoble Museum;
Woman Reading, Marseilles Museum; Ariad-
ne and Bacchus, Montpellier Museum; Por-
trait of Duchesse de Maine, Orléans Muse-
um; Nunc Dimittis, Assumption, Ascen-
sion, Rouen Museum; Magdalen, Dream of
St. Joseph, Guardian Angel, Toulouse Mu-
seum; Parting of Hector and Andromache,
Troyes Museum; Portrait of Duc de Maine
(1716), Dresden Museum.—Bellier, ii. 597.



TROY, JEAN FRANÇOIS DE, born in
Paris, baptized
Jan. 27, 1679,
died in Rome,
Jan. 26, 1752.
French school;
genre painter,
son and pupil of
François de
Troy. Having
failed to gain
the prix de
Rome (1702) his father sent him at his own
expense to Italy, where he was pensioned by
the king, for three or four years, and divided
his time between work and amusement un-
til he was forced to return home in 1706.

Member of Academy, 1708; assistant pro-
fessor, 1716; professor, 1719; in 1727 he
shared with Lemoine a prize competed for
by members of the Academy; in 1737 he
was appointed secretary to the king, and in
1738 director of the French Academy at
Rome. Prince of the Academy of St. Luke.
Works: Henri IV. holding the First Chap-
ter of the Order of the Holy Ghost (1732),
Swooning of Esther (1737), Toilet of Es-
ther (1738), Male Portraits (2), Louvre;
Portrait of Marquis de Marignan, two
others, Besançon Museum; Pilate washing
his Hands, Dijon Museum; Apollo and
Diana destroying the Children of Niobe,
Montpellier Museum; Diana at the Bath,
Nancy Museum; Punishment of Psyche,
and others, Nîmes Museum; Portrait of
Abbé Desfriches, Orléans Museum; do. of
Duchesse de la Force, Rouen Museum;
Plague of Marseilles, Marseilles Museum;
Martyrdom of St. Stephen, Christ in the
Garden, Chapel of St. Sulaire, Besançon;
Lady at Breakfast in a Park (1723), Berlin

De Troy
J. F. De Troy

Museum; Lot and
his Daughters, Su-
sanna and the Elders
(2), Portrait of Ar-
tist's Wife, Hermit-
age, St. Petersburg.
—Bellier, ii. 597;

Ch. Blanc, *École française*; Jal, 1207; Vil-
lot, Cat. Louvre; Lejeune, Guide, i. 350;
Wurzbach, 17.

TROY, WAR OF, ancient pictures of. See
Calliphon, Cleanthes, Polygnotus, Theodorus.

TROY, WAR OF, Peter *Cornelius* and
assistants, Glyptothek, Munich; frescos on
ceiling and walls of the Trojan Hall (Tro-
janischer Saal). Ceiling: Centre picture,
circular, Marriage of Peleus and Thetis,
painted by Schlotthauer; around this, in a
circle, are stucco reliefs, by Schwanthaler,
of the twelve great gods and goddesses of
Greece. Beyond these are four pictures of
similar shape and size: Judgment of Paris,
Marriage of Menelaus and Helen, Rape of
Helen, Sacrifice of Iphigenia, all painted



FRANÇOIS DE TROY

LAPORTE
1866



TROYON

by Schlotthauer and Zimmermann. Beyond these are eight pictures of similar size and shape: Achilles with the Daughters of Lycomedes (painted by Zimmermann), Mars and Venus wounded by Diomed (Schlotthauer), Agamemnon's Dream (id.), Venus protecting Paris against Menelaus (Zimmermann), Ajax overcoming Hector (Cornelius), Nestor and Agamemnon awakening Diomed (id.), Priam begging the Body of Hector (Zimmermann), Farewell of Hector and Andromache (Schlotthauer). The arabesques about these pictures were painted by Eberle and Neureuther. Walls: On the three walls are large paintings with colossal figures. 1. Assembly of the Greeks and Anger of Achilles; 2. Combat over the Body of Patroclus; 3. Destruction of Troy, all painted by Cornelius, aided by Zimmermann and Schlotthauer. Painted in 1825-30.

TROYON, CONSTANT, born at Sèvres, Aug. 28, 1810, died in Paris, Feb. 21 (March 20, ?), 1865. Landscape and animal painter, pupil of Ricroeux and Poupart and influenced by Roqueplan to study nature, for which he showed an individual feeling in first exhibited works, 1836. Visited Holland in 1847 and completed his education. After 1848 introduced cattle into his landscapes. Rose to be one of the greatest, if not the first, of modern French landscape painters. Medals: 3d class, 1838; 2d class, 1840; 1st class, 1846, 1848, 1855; L. of Honour, 1849. Works: Colas House at Sèvres, Festival at Sèvres, Bit of Park of St. Cloud (1833); View at Sèvres, Palace of St. Cloud, Slopes of St. Cloud (1835); View near Argenton (1836); View at La Ferté-St.-Aubin (1837); St. Cloud, Black Road at St. Cloud, Landscape near St. Cloud, Country Fair in Li-



mousin (1838); Studies of Breton Scenery, View near Orléans (1840); Tobias and the Angel (1841); Women Bathing (1842); View near Vannes (1843); Forest of Fontainebleau, Below the Forest (1844); View near Fontainebleau, View at Caudebec (1845); Valley of Chevreuse, Clearing in the Woods, A Poacher, Beneath the Woods at Fontainebleau (1846); Forest of Fontainebleau, Hollow Road in Normandy, Environs of Amsterdam, Environs of The Hague (1848); Sézanne, Village of Corfelia, The Mill, Studies of Sheep, Landscape near Paris (1849); Flock of Sheep, Drinking-Place (Montpellier Museum), Cattle Mart, Storm at Monton-Gluine (1850); Cows in Pasture (1851), Leipsic Museum; Valley of La Tonque (1853), Comtesse Lehon; Drinking-Place at La Tonque (1853), Montpellier Museum; Hollow Road (1853); Dogs in Leash (1854), Cattlepiece (1855), Ravené Gallery, Berlin; Cattle and Sheep driven across Meadow (1855), Kunsthalle, Hamburg; Oxen going to Work (1855), Louvre; Cows at a Drinking-Place, Dogs Running, Dogs Let Loose, Dogs in Leash, White Cow, Red Cow (1855); Return to Farm (1859), Louvre; Going to Market, Cow in Pasture, Cows going to Fields, Study of Dog (1859); View in Park of Neuilly, Amiens Museum; Labouring Oxen, Bordeaux Museum; Flock of Sheep in a Landscape, Sunset, Havre Museum; View in Forest of Fontainebleau, Lille Museum. Works in United States: Autumn Woods with Cattle, Cattle, On the Road, Cows in Landscape, William H. Vanderbilt, New York; Cow at Brook, Charles F. Woerishoffer, ib.; Sheep, T. A. Havemeyer, ib.; Holland Landscape and Cattle, Cow, Miss C. L. Wolfe, ib.; Cattle Drinking, do. Grazing, Water-Cart, A. Belmont, ib.; Normandy Cattle, J. H. Stebbins, ib.; Cow and Sheep, R. Hoe, ib.; Coming Storm, J. P. Morgan, ib.; Under the Master's Eye, William Astor, ib.; Repose, W. T. Walters, Baltimore; Cattle, Feeding Chickens, Borie Collection, Philadelphia; Crossing the Ford, H. C.

TRUMBULL

Gibson, *ib.*; Landscape, Q. A. Shaw, Boston; *do.*, Boston Museum; and many others. Sales: The Bridge (16,000 francs, Everard sale, 1881); The Pond (31,500 francs, Wilson sale, 1881); Shepherd and his Flock (25,500 francs, *ib.*); A Pasture (40,600 francs, *ib.*); Drinking-Place (80,000 francs, Narischkine sale, 1883); Way to Market (42,500 francs, *ib.*). At the Morgan sale, New York, 1886, were sold: Return from the Farm (1852), \$6,550; Cow chased by Dog, \$9,100; Cattle and Horses, \$1,050; Coast near Villiers, \$8,100; The Pasture, \$7,100, Knoedler & Co.; Going to the Fair, \$2,550; Pasturage in Normandy, \$6,350, Mr. Kimball, Boston.—Bellier, *ii.* 598; Ch. Blanc, *Artistes de mon Temps*, 313; Hamerton, *French Painters*, 46; Meyer, *Gesch.*, 757; Larousse; Leclercq, *Caractères*, 195.

TRUMBULL, GURDON, born at Stonington, Conn., in 1841. Landscape painter, pupil of F. S. Jewett in Hartford, and of James Hart in New York. He is noted for his paintings of fish. Studio in Hartford. Works: Plunge for Life, Over the Falls (1874); Critical Moment (1876); Moorish Watch-Tower on the Coast of Spain.

TRUMBULL, JOHN, born at Lebanon, Conn., June 6, 1756, died in New York, Nov. 10, 1843. History and portrait painter; served in the War of Independence in 1775 as aide-de-camp to Washington, and in 1776 as deputy adjutant - general under Gates; retired from service in 1777 with rank of colonel. Went to London in 1780 to study under Benjamin West, but was imprisoned eight months, and returned home in 1782; went again on the conclusion of peace and resumed his studies. His *Battle of Bunker Hill* (1786, engraved by J. G. Müller) was the first of a series of his-



torical works illustrating the War of the Revolution. It was followed by the *Death of Montgomery* (engraved by F. Clemens), and the *Sortie from Gibraltar* (engraved by Sharpe). Returned to America in 1789, accompanied Mr. Jay to England in 1794 as secretary of legation, and was engaged several years in diplomatic work; painted in England in 1808-15, and was engaged in 1817-24 in painting four pictures (H. 12 ft. × 18 ft.) for the rotunda of the Capitol at Washington, for which he received \$32,000. Trumbull was president of the Academy of Fine Arts in New York from 1816 to 1825. Most of his pictures (54) are in the Art Gallery of Yale College. Works: *Declaration of Independence*, *Surrender of Burgoyne*, *Surrender of Cornwallis*, *Resignation of Washington at Annapolis*, *Capitol*, *Washington*; original sketches of these, *Battle of Bunker Hill*, *Death of Montgomery* (1781), *Battle of Princeton*, *Battle of Trenton*, *Death of General Mercer*, portraits of *Washington* (1792), *do.* (1793), *Hamilton* (1792), *Governor Trumbull*, *Rufus King* (1800), *Duke of Buckingham*, *Duke of Wellington*, and others, Yale College Art Gallery.—*Amer. Art Rev.* (1881), 181, 221.

TRUPHÈME, AUGUSTE JOSEPH, born at Aix (Bouches-du-Rhône), Jan. 23, 1836. Genre painter; pupil of S. Cornu, H. Flandrin, and Henner. Medal, 3d class, 1884. Works: *Education of Daphne* (1865); *Young Christian Martyr* (1874), C. Hayem; *Fawn frightened by a Viper* (1875), F. Caire; *Marguerite's First Step* (1879); *Pupils of Communal School at Châtillon-sous-Bagneux exercising with the Chassepot* (1880); *Ploughing at Châtillon* (1881); *Wedding at Châtillon* (1882); *Manual Labor in School* (1883); *Singing Lesson in Public School* (1884); *Cutting and Sewing at Girls' School* (1885); *Breakfast in Public School* (1886).—Bellier, *ii.* 600.

TRUTH (La Vérité), Jules Joseph *Lefèvre*, Luxembourg Museum, Paris; canvas, H. 8 ft. 7 in. × 3 ft. 8 in. A female figure,



TRYON

full-length, nude, standing in a dark rocky niche or cell, the symbolic well, with water and flags at her feet, the left hand grasping a rope extending from above, the right raised on high above her head holding a mirror which blazes with light. Salon, 1870. Replica in small (18 in. × 7 in.), S. A. Coale, Jr., St. Louis. Photogravure in *Art Treasures of America*.—*Art Treas. of Amer.*, iii. 51.

TRYON, DWIGHT WILLIAM, born in New York, Aug. 13, 1849. Landscape and figure painter; pupil of Jacquesson de la Chevreuse, Daubigny, and A. Guillemette in Paris. Sketched in Holland, Italy, and the Channel Islands. Studied abroad, 1876–81. Studio in New York, where he first exhibited in the National Academy in 1872. Works: *On the Maas—Holland, Harvest Time in Normandy* (1881); *Hay Making—Westchester*; *Dordrecht on the Maas* (1883); *Twilight—Connecticut, Early Morning—Dartmouth, October Evening* (1884). Water-colours: *Twilight—Brittany, Waning Moon, Connecticut Valley* (1884); *October Afternoon, Gray Day in October* (1885).

T'SCHAGGENY, CHARLES PHILOGÈNE, born in Brussels, May 26, 1815. Animal, landscape, and genre painter, pupil of E. Verboeckhoven; excels in representing the horse, which plays a prominent part in his pictures. Painted in London and at Oxford in 1848–50. Gold medal, Brussels, 1845. Order of Leopold, 1851; Officer, 1875. Works: *Labourers at Rest* (1845); *Mowers* (1851), *Cow Doctor*, Royal Collection, Osborne; *Cart Horses before Tavern* (1854), Leipsic Museum; *Transportation of Horses* (1855); *Flemish Wedding in Seventeenth Century* (1855), Neuchâtel Museum; *Mail Coach in the Ardennes* (1862), Brussels Museum; *Smugglers on Franco-Belgian Frontier*; *Episode on Battlefield*, South Kensington Museum; *Post detained by Snow, Flemish Team* (1867); *Before the Storm* (1878); *Rest at Blacksmith's Shop* (Latham sale, New York, 1878).—*Art*

Journal (1866), 334; Meyer, *Conv. Lex.*, xix. 941.

T'SCHAGGENY, EDMOND, born in Brussels in 1818, died there, Sept. 5, 1873. Genre and animal painter, brother of preceding, pupil of E. Verboeckhoven; especially successful in characterizing the individual traits of the different animal species. Works: *Bull Pursuing a Woman* (1849), Neuchâtel Museum; *Herd Resting*, Leipsic Museum; *Paul Potter Studying* (1850); *Mounted Freebooters in Ambush* (1851); *Giotto drawing Sheep* (1852); *Herd in Storm* (1861); *New-Born Lamb* (1862); *Sheep at Pasture, Horse in Burning Stable*; *Arabs marching with Cattle*; *Anatomy of Cattle* (100 water-colours, 1865); *Resting Herd*, Leipsic Museum.

TSCHAUTSCH, ALBERT, born at Seelow, Brandenburg, Dec. 21, 1843. Paints exclusively subjects from German legends and fairy tales; pupil of Schrader in Berlin, where he settled after having visited Rome. Works: *Sleeping Beauty* (1872); *Snowdrop, Titania and Oberon* (1874); *Undine* (1876); *Cinderella* (1879).—Rosenberg, *Berl. Malersch.*, 321.

TUCKERMAN, S. SALISBURY, born in Massachusetts; contemporary. Landscape and marine painter; pupil of William M. Hunt, Boston, and studied in Paris. Rarely exhibits. Studio at The Hague since 1882. Works: *Beach at Hastings, U. S. Frigate Constitution escaping from British Fleet in 1812* (1876); *Dutch Fishing-Boats beaching in a Gale* (1882).

TULDEN. See *Thulden*.

TUNICA, HERMANN, born in Brunswick, Oct. 9, 1826. History painter, son of and first instructed by the portrait painter Johann Christian Tunica, then pupil of Brandes; studied the horse from nature, then in Paris, copying Horace Vernet's battlepieces; visited Brussels, Berlin, Dresden, and Munich, and finally settled in Brunswick. Works: *Portraits and battle scenes in life of Brunswick Princes, Grand-ducal Palace, Brunswick*; *Great Parade near*

TURA

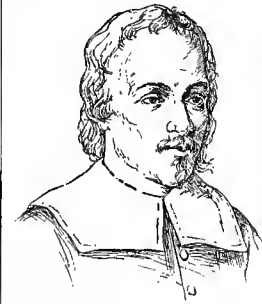
Nordstemmen ; Reception of Henry the Lion by Sultan of Iconium.



TURA, COSIMO (Cosmé or Gosmé), born in Ferrara between 1420 and 1430, died between 1494 and 1498. Lombard school. Passed the greater part of his life in the service of the Duke of Ferrara, who made him his court painter in 1458. Vasari calls him the pupil of Galasso, who worked with him at the ducal seat of Belriguado, where Tura decorated a chapel in 1471. Previously he had furnished patterns for tapestry, and worked in the ducal studio (1457). His works of 1456 and 1468 have disappeared, but the doors of the organ (1469), representing the Annunciation, and St. George and the Dragon, now hang in the choir of the Duomo, Ferrara. Other works by Tura are SS. Jerome and Girolamo, Costabili Collection, Ferrara ; Pietà, Correr Museum, Venice ; Entombment, Madonna Enthroned, St. Jerome, The Virgin in Prayer, National Gallery, London ; and a Madonna with Saints, Berlin Museum, which exhibits all the marked peculiarities of his style, such as extreme length of limb, violent contrasts of colour, sharp and angular drapery folds, and eccentric ornament. Tura recalls Mantegna and Piero della Francesca in his use of perspective, his treatment of architecture, and his extravagance of gesture, but he has neither the refined elegance and passion of the first nor the delicate quaintness of the second. He was an accomplished, vigorous, and painstaking artist, but he had a taste for ugliness which displays itself in forms and features.—Vasari, ed. Le Mon., iii. 42 ; ed. Mil., ii. 143 ; C. & C., N. Italy, i. 516 ; Cittadella, Ricordi, etc., Vita di Cosimo di Tura (Ferrara, 1869).

TURCHI, ALESSANDRO, born in Verona in 1582, died in Rome in 1650. Vene-

tian school Commonly called L'Orbetto, because when a child he had served as guide



to a blind man ; or, as some say, because he was blind of one eye. Also called Alessandro Veronese. Pupil in Verona of Brusasorci the younger, afterwards in Venice of Carletto Cagliari. Later he

visited Rome, where by studying the great masters he formed a mixed style, combining Roman design with Venetian colouring. Often compared by his contemporaries to Annibale Carracci, but inferior to him. Most of his pictures are small ; some painted on marble and highly finished, equal care being bestowed on all the figures. Works : Death of *Cleopatra*, Deluge, *Samson* and *Delilah*, Woman taken in Adultery, and Marriage of St. Catherine, Louvre ; Nativity, Simeon in the Temple, Venus finding Adonis Dead, do. with Body of Adonis in her Lap, Judgment of Paris, four others, Dresden Gallery ; Death of Portia, Leipsic Museum ; Forty Martyrs, S. Stefano, Venice ; Dead Christ, La Misericordia, Venice ; *Madonna della Neve*, Magdalen Reclining, Brera, Milan ; Madonna and St. Joseph, S. Lorenzo in Lucina, Rome ; *Magdalen, Salome*, Madrid Museum ; Christ bearing the Cross, Bacchus and Ariadne, Hermitage, St. Petersburg ; Samson and Delilah, Saturn, Mars, Venus, and Cupid, Stuttgart Museum ; Christ in Purgatory, Entombment, Adoration of the Shepherds, Descent from the Cross, Vienna Museum.—Ch. Blanc, *École vénitienne* ; Bernasconi, *Studii*, 363.

TURNER, CHARLES YARDLEY, born in Baltimore, Md., Nov. 25, 1850. Figure painter, pupil of National Academy and Art Students' League, New York ; later studied under Laurens, Munkácsy, and Bonnat in Paris. First exhibited at National Academy in 1882 ; elected an A.N.A. in 1884. Studio



TURNER

in New York. Works: Scene on Grand Canal—Dordrecht, Noonning (1882); Merry Milkmaid, T. B. Clarke, New York; Gone a-Milking, Harvest Meal, Preparing for Yearly Meeting (1883); Woman tending Flowers in a Garden, Sunday Afternoon, Ruth Huckaback, Courtship of Miles Standish (1884); Half Hours with the Poets, Emblem of Mortality (1885); Bridal Procession, Queen of the Montauks (1886).

TURNER, JOSEPH MALLORD WILLIAM, born in London, April 23, 1775, died there, Dec. 19, 1851. Son of a hairdresser, in whose rooms his drawings were first exhibited; entered schools of Royal Academy in 1789, studied perspective under Thomas Malton, and architecture drawing with Hardwick; also worked with Girtin and others, in house of Dr. Monro, the art patron, for whom he made drawings. He frequently made excursions into the country, sketching views and making studies of river scenery, many in water-colours, but some in pencil. In 1799, when he became an A.R.A., he had exhibited works from twenty-six different counties in England and Wales. He became an R.A. in 1802, and about the same time visited Scotland, France, and Switzerland. Some of his best pictures in oil were exhibited after his return. In 1807 he became professor of perspective in the Royal Academy, and began his *Liber Studiorum*, a book of sketches in monochrome, in imitation of the *Liber Veritatis* of Claude, in emulation of whose style he painted about this time. Turner visited Italy three times—in 1819, in 1829, and in 1840. After a life of almost unrivalled success, in which he won all the honours his art could give, and accumulated a large fortune, he died unmarried, leaving his pictures to the nation and his funded property to found an institu-



tion for decayed artists. Thus the National Gallery came into possession of more than a hundred of his finished pictures, two of which, *Sun rising in a Mist*, and *Dido building Carthage*, were bequeathed on condition that they be hung between two Claudes. Previous to 1802 Turner was most remarkable in water-colour painting, the development of which is largely due to him. Between that time and his second visit to Italy he was distinguished for masterly execution and brilliant colouring. Most of his finest works belong to this period. During the last twenty years of his life he sacrificed form to colour; light, with its prismatic variations, seeming to have engrossed all his attention. "He went," says Ruskin, "to the cataract for its iris, to the conflagration for its flames, asked of the sea its intensest azure, of the sky its clearest gold." Turner exhibited 257 paintings and drawings at the Royal Academy, besides which he left many sketches, etchings, and book illustrations. His "*Southern Coast Scenery*," "*England and Wales*," "*Rivers of France*," and "*Rogers's Italy*," are monuments of his genius and taste. Works: *Moonlight* (1797), *Buttermere Lake* (1798), *Morning on Coniston Fells* (1798), *Æneas with the Sibyl* (1800), *Mountain Scene* (1800), *View in Wales* (1800), *Fishing Boats in a Breeze* (1801), portrait of himself (1802), *Clapham Common* (1802), *Tenth Plague of Egypt* (1802), *Jason in search of Golden Fleece* (1802), *Calais Pier* (1803), *Holy Family* (1803), *Destruction of Sodom* (1805), *Shipwreck* (1805), *Goddess of Discord* (1806), *Blacksmith's Shop* (1807), *Sun rising in Mist* (1807), *Death of Nelson* (1808), *Spithead* (1809), *Garreteer's Petition* (1809), *London from Greenwich* (1809), *Harvest Dinner* (1809), *Bligh Sand* (1809), *St. Mawes* (1809), *Ruin* (1809), *Abingdon* (1810), *Windsor* (1810), *Apollo killing Python* (1811), *Hannibal crossing the Alps* (1812), *Cottage destroyed by Avalanche* (1812), *Frosty Morning* (1813), *Deluge* (1813), *Dido and Æneas* (1814), *Apuleia in*

TURPILIUS

search of Apuleius (1814), Crossing the Brook (1815), *Dido* building Carthage (1815), *Temple of Jupiter Panhellenius* (1816), Decline of *Carthage* (1817), Field of Waterloo (1818), The Meuse (1819), Richmond Hill (1819), *Rome* from the Vatican (1820), *Rome*—Arch of Titus (1820), Bay of *Baiae* (1823), *Carthage* (1828), Scene from Boccaccio (1828), *Ulysses* deriding Polyphemus (1829), Loretto Necklace (1829), Orvieto (1829), Vision of Medea (1829), *Regulus* (1829), Pilate washing his Hands (1830), *Caligula's* Palace and Bridge (1831), Watteau Painting (1831), Lord Percy (1831), *Childe Harold's* Pilgrimage (1832), Landing of Prince of Orange at Torbay (1832), Shadrach, Meshach, and Abednego (1832), *Venice*—the Dogana (1833), do., Canal of the Giudecca (1834), Lake Avernus (1834), Heidelberg Castle in Olden Time (1835), Apollo and Daphne (1837), Parting of Hero and Leander (1837), *Phryne* going to the Bath as Venus (1838), Landing of *Agrippina* (1839), Fighting *Téméraire* (1839), Bacchus and Ariadne (1840), New Moon (1840), Venice—Bridge of Sighs (1840), Burial of *Wilkie* (1842), Exile and Rock Limpet (1842), Snow-Storm (1842), Shade and Darkness (1843), Light and Colour (1843), Opening of the Walhalla (1843), Approach to Venice (1843), Sun of Venice (1843), Fishing Boats and Disabled Ship (1844), Rain, Steam, and Speed (1844), Venice (1844), Venice Quay (1844), Venice at Noon (1844), Whalers (1845), Venice at Sunset (1845), do. at Evening (1846), do. in Morning (1846), Whalers (1846), Whalers in Ice (1846), Queen Mab's Grotto (1846), Undine giving Ring to Masaniello (1846), Angel in the Sun (1846), Hero of a Hundred Fights (1847), Æneas relating his Story to Dido (1850), Mercury sent to admonish Æneas (1850), Departure of Trojan Fleet (1850), Visit to the Tomb (1850), and others, National Gallery, London; Landscape (1821), East Cowes Castle (1828), Vessels in Distress off Yarmouth (1831), St. Michael's Mount (1834), Line-Fishing off Hastings (1835), Venice (1840), South Kensington Museum, ib.; *Venice*—Grand Canal, Earl Dudley, London; Sea Storm, Bridgewater Gallery, ib.; *Vintage* at Macon (1803), Wreck of the *Minotaur* (1810), Lord Yarborough, ib.; Echo and Narcissus, Jessica, Thames at Eton, do. at Weybridge, do. at Windsor, and others, Petworth House; Views of Lowther Castle (2), Earl of Lonsdale; Van Tromp's Shallop (1832), Holloway Institute, Egham; Scene on French Coast (1831), Staffa (1832), Lenox Library, New York; Norham Castle, Fountain of Indolence, William H. Vanderbilt, ib.; *Slave Ship*, Thornton Lothrop, Boston; Cicero's Villa (1839), Hermon sale, 1882, £1,890.—Monkhouse, Turner (1883); Burnet, Turner and his Works (London, 1853); Watts, *Liber Fluviorum*, etc. (1853); Art Journal (1856), 297; (1857), 1, 33, 226; Athenæum, Dec., 1851; Jan., 1852; Redgrave; Ch. Blanc, *École anglaise*; Dutton Cook, 317; Ruskin, *Mod. Painters*, v. 303, 358; G. W. Thornbury, *Life* (1862); Hamerton, *Life*; Portfolio (1876), 28 et seq.; (1877), 44 et seq.; (1878), 2 et seq.; Sandby, i. 316; Waagen, *Art Treasures*.

TURPILIUS, Roman painter, of Venetia, 1st century A.D. He was a knight, and Pliny mentions him (xxxv. 7 [20]) as an exception to the low condition in life of the painters of his day. He painted with his left hand.

TURPIN DE CRISSÉ, LANCELOT THÉODORE, Comte de, born in Paris in 1781, died there in 1859. Landscape and architecture painter, son of the Marquis de Turpin, who, forced by the Revolution to leave France, died in America, leaving his family without resources. Lancelot took up painting, and after studying in Rome returned to Paris, where he was patronized by Napoleon and Josephine and by Prince Eugène. He formed an art collection which he bequeathed to the Angers Museum. Works: Temple of Vesta at Tivoli, Angers Museum; Views of Tivoli (2), Dijon Museum; View at Roquebrune, Marseilles Museum; Entry of Emperor of Austria into

TUSCHER

Venice, Grand Canal, Nantes Museum; Pompeii, Temple at Pæstum, Lyons Museum.—Bellier, ii. 602; Larousse, xv. 598; Nagler, xix. 166.

TUSCHER, KARL MARCUS, born at Nuremberg in 1705, died at Copenhagen in 1751. German school; history painter, pupil of Johann Daniel Preissler (1666–1737), then studied in Italy; went in 1741 to France, Holland, and England, where he made the acquaintance of the Danish traveller H. von Norden, for whose work on Egypt he made 158 etchings; this brought him in 1743 to Copenhagen, where he became court painter and professor at the Academy. Work: Sappho and Cupid (1748), Copenhagen Gallery.—Nagler, xix. 171; Weilbach, 718.

TUSQUETS, RAMON, born in Catalonia; contemporary. Genre painter, pupil of Fortuny in Rome, whither he went in 1864. First prize in Madrid in 1865; medal, 1871. Works: The Beggar (1865); Field Labourers (1871); Farm Yard (1875); Arab before his House; Lady undressing after Ball; Women at the Well.—*La Ilustracion*, 1877.

TWACHTMAN, JOHN H., born in Cincinnati, Ohio, Aug. 4, 1853. Landscape painter, pupil of Duveneck, of the Academy, and of Professor Loefftz in Munich in 1875–77; studied in Venice one year. Visited Europe again in 1880. Member of Society of American Artists. Studio in New York. Works: Italian Scene (1878); Dry Docks at Venice, Campo Marti—Venice (1879); South Cove—Jersey (1880); Boat Yard (1882); Summer (1883); Meadow Brook (1884).—*Am. Art. Rev.* (1881), 45.

TWELFTH NIGHT, Jacob *Jordaens*, Vienna Museum; canvas, H. 8 ft. × 9 ft. 7 in.

Called also *Feast of the Bean* or of the *Bean King*, and *The King Drinks* (*Le Roi boit*). A company of men and women around a well-spread table, at one end of which the crowned king of the feast is seated in an arm-chair. The repast is nearly ended, but the drinking is at its height. Other representations of the same subject, by *Jordaens*, are in the Louvre, Paris, Lille Museum, Munich Pinakothek, Brunswick Museum, Cassel Gallery, and Berne Museum.

TYR, GABRIEL, born at Saint-Paul-de-Mons (Haute-Loire), Feb. 19, 1817, died at



Twelfth Night, Jacob *Jordaens*, Vienna Museum.

Saint-Étienne (Loire), Feb. 16, 1868. History and portrait painter, pupil of Victor Orsel, whom he aided for twenty years in the decoration of the Chapel of the Holy Virgin at Notre Dame de Lorette. Works: Old and New Testament (1850), Ministry of the Interior; Guardian Angel (1855), Christ among the Doctors, Puy Museum; Girl with Sistrum (1859), Head of Christ, St. Étienne Museum.—Bellier, ii. 603; *Gaz. des B. Arts* (1860), viii. 345; (1863), xiv. 283; *Rev. des Deux M.* (1851).

TYSSENS. See *Thys*.

UBERTI. See *Farinato*.

UBERTINI, FRANCESCO, called Bacchiacca, born in Florence, March 1, 1494, died there, Oct. 5, 1557. Florentine school; called after his father, Francesco d' Ubertino; family name, Verdi. History painter, pupil of Pietro Perugino and of Francia Bigio; further developed under the influence of Andrea del Sarto; visited Rome, probably after 1524; excelled in pictures with numerous small figures. Works: Baptism of Christ, Berlin Museum; The Three Pretenders to the Throne, Dresden Gallery.—Vasari, ed. Mil., vi. 454.

UCCELLI or UCCELLO, PAOLO, born in Florence in 1396-97, died there, Dec. 11, 1475. Florentine school; real name Paolo Doni or di Dono, but called Uccello from his fondness for painting birds. Apprentice of Lorenzo Ghiberti the sculptor, who began his career as a painter. Paolo devoted himself to the study of perspective with passionate fervour, and like Mantegna, whom he knew at Padua, pushed its use to the verge of excess. He drew with a hardness of line which shows familiarity with sculpture, but his studies are corrected by the study of nature; and though his works show the crudeness of early art, they had a very great influence upon his contemporaries and successors. In his frescos in S. Maria Novella, Florence, principally subjects from Genesis, he imitated bas-relief by the use of dead colour and by the distribution of the scenes into distinct parts with in given spaces. Of easel pictures by him there remain three out of four panels representing battle scenes one in the Louvre, one in the Uffizi, Florence, and one in the National Gallery, London; the last, The Battle of St. Egidio. In the Louvre is also a portrait group, and in the Duomo, Florence, a portrait of the English Condottiere, Sir John Hawkwood, painted about 1436. The pictures attributed to Uccelli in the Munich and Prato Galleries are not genuine.—C. & C., Italy, ii. 283; Vasari, ed. Le Mon., iii. 87; ed. Mil., ii. 203; Burckhardt, 494, 536,

576, 622; Ch. Blanc, École florentine; Gaye, Carteggio, i. 146.

UCHTERVELT. See *Ochtervelt*.

UDEN, LUCAS VAN, born in Antwerp, Oct. 18, 1595, died there, Nov. 4, 1672. Flemish school; landscape painter, son and probably pupil of Artus van Uden (master of Antwerp guild in 1587, died in 1627-28); devel-

oped under the influence of Rubens, in whose pictures, as well as in those of Teniers, he often painted the backgrounds, while both masters supplied his landscapes with figures. Master of the guild in 1626-27. Van Dyck painted his portrait. Works: Mountainous Landscape, Rocky do. with Hebe and Jupiter's Eagle (figures by Jordaens), Madrid Museum; Rape of Proserpine, Ceres and Cyane, Louvre; Landscape in picture by Teniers, Brussels Museum; View of St. Bernard's Abbey, Mill, Landscape with Figures, Antwerp Museum; Five Female Figures in a Landscape, Apollo, Marsyas and Midas, Aschaffenburg Gallery; Castle on High Rock, Brunswick Gallery; Hilly Landscape (figures by Teniers the elder), Berlin Museum; Woodland Scene (with figures by Teniers), Christiania Gallery; Landscape with River (1656), two Landscapes with figures by Teniers, one with figures by Pieter Bout, five others, Dresden Gallery; Landscape at Sunset, Feast of the Gods before a Grotto, Old Pinakothek, Munich; Landscape with figures by Teniers, two others, Hermitage, St. Petersburg; Banquet of the Gods, Christ

on Lake of Tiberias, Landscapes (4), Liechtenstein Gallery, Vienna; others in Cassel, Darmstadt, Frankfort (2), Schleissheim, and Weimar



KVV
LV VDEN 1650.
Lucas Van Uden

UDINE

(2).—Cat. Antwerp Mus.; Ch. Blanc, *École flamande*; Kramm, vi. 1654; Kugler (Crowe), ii. 299; Michiels, viii. 180; Rooses (Reber), 263; Van den Branden, 687.

UDINE, GIOVANNI DA. See *Giovanni da Udine*.

UDINE, GIOVANNI DI MARTINI DA. See *Giovanni di Martini da Udine*.

UDINE, MARTINO DA. See *Pellegrino da San Daniele*.

UFFENBACH, PHILIPP, born in Frankfurt in 1570, died in 1640. German school; history and portrait painter, pupil of Adam Grimmer; formed himself after the old German masters, and was the teacher of Adam Elsheimer. Works: Ascension (1599), City Hall, Frankfurt; Annunciation (1600), Vienna Museum.—Nagler, xix. 212.

UGGIONE or UGLONE. See *Oggione, Marco d'*.

UGOLINO, Sir Joshua Reynolds, Earl Amherst, Knole Park, England. Subject from Dante's "Divina Commedia." Count Ugolino della Gherardesca, who had betrayed the Pisans in their struggle with the Genoese, was overcome in 1288 by the Archbishop Ruggiero Ubaldini, and imprisoned, with his sons and grandsons, in Pisa in the Gualandi tower (afterwards called Torre di fame, Famine Tower) and left to starve to death. Painted in 1773; sold to Duke of Dorset for 400 guineas. Engraved by J. Dixon; A. Raimbach.—*Art Journal* (1860), 359; *Northcote*, i. 278; *Beechey*, i. 196.

UGOLINO DA SIENA, 13th and 14th century, died in 1339 (?). Siennese school; probably identical with Ugolino Neri, who appears in Siennese documents in 1317. Disciple of Duccio. Vasari says he painted many pictures and decorated various chapels in different parts of Italy; and that he al-

ways followed the manner of Cimabue rather than that of Giotto. No authentic picture by him is left in Italy, but an altarpiece in seven compartments, executed for S. Croce, Florence, afterwards in the Ottley Collection, England, and now scattered among private owners, shows a colour and technical execution like those of Duccio and Simone. A colossal Madonna, in the tabernacle of Or San Michele, formerly supposed to be his work, is more Florentine than Siennese in style. The wonder-working Madonna, which he painted on a pilaster of the original granary which Orcagna transformed into



Ugolino, Sir Joshua Reynolds, Earl Amherst, Knole Park, England.

a church, probably perished in the fire of 1370. A Betrayal of Christ, and a Procession to Calvary, are in the National Gallery, London.—*C. & C., Italy*, ii. 53; Vasari, ed. Le Mon., ii. 20; ed. Mil., i. 453; *W. & W.*, i. 433.

UGRUMOFF, GREGOR IVANOVICH, born about 1764, died in 1825. History and genre painter, pupil of Lossenko, afterwards professor and rector of St. Petersburg Academy. Works: Conquest of Kasan, Accession to the Throne of the Romanoff Family, Hermitage, St. Petersburg.

UHDE, FRITZ, born at Wolkenburg, Saxony, May 22, 1848. History and genre

painter, pupil in Paris of Munkácsy in 1879-80, having until 1877 served as officer in the Saxon cavalry; studied industriously the Dutch masters of genre painting, and settled in Munich. He paints in the manner of the modern French realists. Medal, Paris, 3d class, 1885. Works: The Singer, (1880); Family Concert (1881); Wise Dogs (1881); Seamstresses (1882); Dutch Tavern Room; Arrival of the Organ Grinder, Drum Practice of Bavarian Soldiers (1883); Christ and the Children (1884), Leipsic Museum. —Allgem. K. Chr., ix. 585; L'Art (1882), iii. 62-70; Kunst f. Alle, i. 207, 219; Kunst-Chronik, xviii. 673; xxii. 10; Meyer, Conv. Lex., xxi. 920; Zeitschr. f. b. K., xvii. 100, 143; xix. 260; xx. 93.

UITEWAAL (Uytenwael, Wte Wael, Wttewael), JOACHIM, born at Utrecht in 1566, died there, Aug. 13, 1638. Dutch school; history painter, pupil of his father Antonie Wttewael, and of Joost de Beer; painted mythological subjects in the manner of Bartholomeus Spranger, and of Cornelis van Haarlem, but on account of the reduced scale more pleasing than either. At Padua he made the acquaintance of the Bishop of St. Malo, in whose service he remained four years in Italy and two in France. Works: Meeting of David and Abigail (1597), Amsterdam Museum; Mars and Venus surprised by Vulcan (1603), Hague Museum; Fruit Seller, Portraits of Artist and Wife, Utrecht Museum; Lot and his Daughters, Suermondt Museum, Aix-la-Chapelle; Repast of the Gods (1602), Brunswick Gallery; St. John Preaching (1618), Copenhagen Gallery; Lot and his Daughters, Berlin Museum; Parnassus (1596), Dresden Gallery; Madonna (1608), Gotha Museum; Ceres, Bacchus, Venus and Cupid, Hermannstadt Museum; Marriage of Peleus and Thetis, Old Pinakothek, Munich; Diana and Actæon (1607), Adoration of Shepherds (1607), Vienna Museum; do., Madrid Museum; Judgment of Paris, Historical Society, New York. —Immerzeel, iii. 149; Kramm, vi. 1656; Riegel, Beiträge, ii. 170.

ULFT, JACOB VAN DER, born at Gorinchem in 1627, died there after 1688.



Dutch school; landscape and architecture painter, chiefly painted views in and about Rome, numerous and well-grouped figures, also Dutch scenery; combined good drawing

with warm and powerful, though sometimes heavy, colouring. Execution free and spirited. Probably studied under Both; visited Italy, where he painted many landscapes and ruins. Works: Roman Ruins, Mr. Hope's Collection, London; Square with Antique Buildings, Fortified Town, Louvre; Roman Troops Marching (1671), Hague Museum; Italian Harbour, do. City, do. Market, Museum, Amsterdam; View of New Town Hall of Amsterdam (1667), City Hall, ib.; Forum of Nerva—Rome, Haarlem Museum; Continnence of Scipio (1674), Rotterdam Museum; Trajan's Forum in Rome (1671), Berlin Museum; Seaport, Christiania Gallery; Roman Buildings, Darmstadt Museum; Landscape with Ruins and Figures, Dresden Gallery; View in Roman Campagna, Kunsthalle, Hamburg; Dutch Harbour, Oldenburg Gallery; Triumph of

*Jacob van der ulft F
1671*

Scipio, Hermitage, St. Petersburg. —Immerzeel, iii. 150; Kramm, vi. 1658; Kugler (Crowe), ii. 510.

ULLIK, HUGO, born in Prague in 1838. Landscape painter, pupil of Prague Academy under Haushofer; worked as a decorative and scene painter at Pilsen, Prague, and Pressburg, then was instructor at the industrial school in Prague, and settled at Munich in 1874; has repeatedly visited the

ULRICH

Bavarian Highlands, Tyrol, and Switzerland. Works: Oaks (1860); View of Bösig (1868); View in the Ramsau; do. near Ruhpolding; Evening on the Lake, etc. Many in private collections in Prague and other cities of Bohemia.—Wurzbach, xlix. 1.

ULMANN, BENJAMIN, born at Blotzheim, Alsace, May 24, 1829, died in Paris, Feb. 25, 1884. History, genre, and portrait painter, pupil of Drölling and Picot. Won the grand prix de Rome in 1859. Medals: 3d class, 1859; medal, 1866; 2d class, 1872; L. of Honour, 1872. Works: Dante in Hades (1855); Junius Brutus (1859), Melun Museum; Sylla and Marius (1861); Patroclus and Amphidamas, Le Mans Museum; Samson and Delilah (1863); A Defeat (1864); Ora del Pianto á Piperno (1867), Marseilles Museum; Ariadne (1869); Return of Charles V. to Paris (1870); The Bell-Ringers of Nuremberg (1872), Luxembourg Museum; El Ochavito del Jueves á Burgos, Education (1873); Gitanos of the Albaycin of Granada (1874); Cain's Remorse (1875); Lorelei on the Rhine, The Great Rattle of Nuremberg during the Absence of the Bells on Holy Thursday (1878); Sylla and Marius (1878), Luxembourg Museum; Cato dragged from the Senate (1879); Marguerite in Prison (1881); three decorative paintings for the Palais de Justice, and one for the Palais Royal.—Belier, ii. 604; Revue des Deux Mondes (1859); Claretie, Peintres, 213, 335, 386; Meyer, Gesch., 604; Kunst-Chronik, xix. 349, 397.

ULRICH, lay brother in the monastery at Maulbronn, early part of the 15th century. German school; executed in 1424 two large wall paintings in the church at Maulbronn, in which the life-size figures are well modelled and the expression of the Virgin and Child is pleasing.—Schnaase, vi. 467.

ULRICH, CHARLES FREDERICK, born in New York, Oct. 8, 1858. Figure painter, student of the National Academy; later, pupil of Löfftz and Lindenschmidt in Munich. Studied abroad in 1873-81. Elected an A.N.A. in 1883. Member of Society of

American Artists. Studio in New York. Works: The Engraver, Spinner (1882); Glass Blowers, Amateur Etcher (T. B. Clarke, New York), Carpenter at Work (1883); In the Land of Promise—Castle Garden (William T. Evans), Symphony (1884); Relics of Bygone Days, Waifs (1885).

ULRICH, HANS JACOB, born at Andelfingen, Canton Zürich, about 1798, died at Zürich in 1878. Marine, landscape, and animal painter; was at first a merchant, but took up art in Paris, and thence went to Italy in 1828; having won reputation and success at Naples, where he was made honorary professor at the Academy, he returned to Paris in 1831, visited England and the Netherlands, and subsequently became professor at the Polytechnic Institute in Zürich. His pictures are distinguished for beautiful light effects, and supplied with well-drawn and characteristic figures. Works: View of Rotterdam Harbour at Evening (1844), Berne Museum; Morning on Sea Shore, St. Gall Museum; Coast at Trouville, Forest Brook, Garda Lake, Marine (last work), Zürich Gallery; Burning Steamship on Stormy Sea, Lake of Lucerne (1845), Leipsic Museum.

ULYSSES, ancient pictures. See *Athenion*, *Euphranor*, *Nicomachus*, *Pamphilus*, *Parrhasius*, *Polygnotus*, *Timantes*.

ULYSSES AND NAUSICAA, *Claude Lorrain*, M. H. Arnot, Elmira, N. Y.; canvas, H. 2 ft. 5 in. × 3 ft. 3 in.; signed, dated Rome, 1658. A seaport; on right, trees, and beyond, part of a city with a fleet at anchor; in foreground, centre, Nausicaä, her attention arrested by Ulysses, who is issuing cautiously from behind a tree (Homer, Od., vi.). Painted for Francesco Alberici; passed to M. Farnese, Humphrey Morris, Earl of Ashburnham, and Duke of Hamilton; Hamilton sale (1882), £840. Engraved by F. Vivarès. Liber Veritatis, No. 139. Picture called also Bacchus and Ariadne.—Hamilton Cat., 149; Pattison, *Claude Lorrain*, 78, 218.

ULYSSES

By *Rubens*, Palazzo Pitti, Florence ; wood, H. 4 ft. 1 in. × 6 ft. 6 in. A mountainous landscape, with the palace of Alcinoüs at left, and the city of Phæacia at right, near the sea ; in the foreground, Ulysses, nude, partly concealed by a bush, imploring aid of Nausicaä, who is passing with several women and attendants, two of whom are taking clothing from a car ; above, Minerva, protector of Ulysses, complaining to Jupiter of the persecutions of Neptune. Taken to Paris ; returned in 1815. Engraved by Parboni.—Smith, ii. 144 ; Gal. du Pal. Pitti, i. Pl. 86.

ULYSSES DERIDING POLYPHEMUS, Joseph M. W. *Turner*, National Gallery, London ; canvas, H. 4 ft. 3 in. × 6 ft. 7 in. Ulysses, whose galley is on the point of putting off from the island where Polyphemus dwelt, is deriding the monster, who is sprawling his huge bulk on the top of the cliff, tearing his hair with impotent rage. Close in shore are the remains of the fire where Ulysses and his companions heated the staff with which they put out the one eye of the cyclops. Royal Academy, 1829 ; Turner Collection. Engraved by E. Goodall.—Hamerton, Life ; Cat. Nat. Gal.

ULYSSES, RETURN OF, *Primaticcio*, Castle Howard, England. Penelope relating to Ulysses what has happened to her during his absence. One of the most important works of the master ; the characters are noble, the drawing and modelling correct and careful, but the colouring feeble.—Waagen, Treasures, iii. 322.

UMBRICHT, HONORÉ, born at Obernai, Alsace ; contemporary. Genre and portrait painter, pupil of Bonnat, Feyen-Perrin, and Hector Leroux. Medal, 3d class, 1884. Works: Portrait of the Artist, do. of his Mother (1880) ; St. Sebastian (1881) ; In the Vosges Mountains (1884) ; In the Woods in Lorraine (1885) ; Old Wheelwright (1886).

UNCLE TOBY AND WIDOW WADMAN, Charles Robert *Leslie*, National Gallery, London ; canvas, H. 2 ft. 8 in. × 1 ft. 10 in. The two seated in the sentry-box ;

Uncle Toby, said to be a portrait of Bannister the comedian, examining the widow's eye. Royal Academy, 1831 ; replica (1832), South Kensington Museum. Engraved by Danforth ; L. Stocks.—Cat. Nat. Gal. ; Blackburn, Pictures at S. Kensington ; Art Journal (1853), 33.

UNGER, JOHANNA, born in Hanover, March 6, 1837, died in Pisa, Feb. 11, 1871. History and portrait painter, daughter of the etcher William Unger, pupil in Düsseldorf of Karl Sohn and of Rethel, then of Leutze ; went to Munich, where she followed the school of Piloty and was also active as a teacher. Works : Sleeping Beauty (1863) ; Jephthah's Daughter ; Two Marys at Christ's Tomb (1864) ; Joan of Arc ; Deborah ; Cinderella's Sisters.—Blanckarts, 18.

UNKER-HENNING-LUTZOW, KARL HINDRICK D', born in Stockholm, May 5, 1829, died in Düsseldorf, March 24, 1866. Genre painter, pupil of Düsseldorf Academy under Karl Sohn, then studied in Paris and Amsterdam. Honorary member of Stockholm Academy ; Swedish court painter ; professor. Gold medal, Amsterdam. Works : Policeman's Report (1857), National Gallery, Berlin ; Female Prestidigitator astounding Peasants, Provinzial Museum, Hanover ; The Toast ; Custom House Office ; Circus-Rider's Wardrobe ; Waiting Rooms of 1st, 2d, 3d, and 4th Class ; Playroom.—Jordan (1885), ii. 54.

UNTERBERGER, CHRISTOPH, born at Cavalese, Tyrol, May 27, 1732, died in Rome, Jan. 25, 1798. German school ; history and genre painter, nephew and pupil of Franz (1706-76), and in Vienna of Michael Angelo Unterberger ; won first prize in 1753, then studied in Venice and under Cignaroli in Verona ; went in 1758 to Rome, where he became a pupil of Raphael Mengs, studied especially after Domenichino and Pietro da Cortona, assisted his master in the decoration of the library in the Vatican, and became one of the most celebrated artists in Rome ; employed by Pope Clement XIV. and Prince Borghese. Works : Madonna

UNTERBERGER

with St. John, Ferdinandeum, Innsbruck; Martyrdom of St. Pontianus, Spoleto Cathedral; Assumption, Loreto Cathedral; St. Julian, St. Agnes, Brixen Cathedral; Kitchen Scene, Cellar Scene, Cleopatra, Liechtenstein Gallery, Vienna.—Wurzbach, xlix. 79.

UNTERBERGER, FRANZ, born at Innsbruck, Aug. 15, 1838. Landscape painter, pupil of Munich Academy, then in Milan of Albert Zimmermann and in Düsseldorf of Andreas Achenbach; in 1860 visited Norway, and settled in Brussels, where he followed the Belgian school, and whence he visited Southern France and Italy and several times the coasts of England and Scotland. Several medals. Order of Francis Joseph. Works: View near Chiavenna (1859); Sogne Fjord in Norway (1861); View near Innsbruck (1862); Norwegian Landscape (1863); Moonlight (1864); View in Oetz Valley (1865); View near Naples (1868); View in Capri (1870); Achen Lake in Tyrol (1872); Palermo (1878).—Wurzbach, xlix. 83.

UNTERBERGER, IGNAZ, born at Cavalese in 1748, died in Vienna, Dec. 4, 1797. German school; history and genre painter, brother and, in Rome, pupil of Christoph Unterberger, having at first been instructed by his uncle Franz in his native place. In Rome he was benefited by intercourse with Mengs, Battoni, Maron, and others, but was especially influenced by the works of Correggio, whose style he imitated so successfully that some of his copies were taken for originals, even by competent judges, and sold as such by art dealers. In 1776 he returned home, and thence went to Vienna, where his exhibited works were well received and he was made a member of the Academy, and subsequently court painter. In great favor with Prince Kaunitz, he received numerous commissions both at home and abroad. Works: Picture of Madonna carried by Angels, Italian Church, Vienna; two Pictures with Genii, Palais Auersperg, *ib.*; Nativity; Hebe offering Nectar to Jupiter's Eagle (bought by the

Emperor Francis); Hymen; Allegory on Peace and Love; Descent of the Holy Ghost, Königgrätz Cathedral; Portrait of Count von Heister, Ferdinandeum, Innsbruck.—Wurzbach, xlix. 84.

UNTERBERGER, MICHAEL ANGELO, born at Cavalese, Aug. 12, 1695, died in Vienna, June 27, 1758. German school; history painter, pupil of Giuseppe Alberti, then in Venice of Piazzetta; painted for some time at Passau, and in 1738 went to Vienna, where he amassed a considerable fortune, was much esteemed by the Empress Maria Theresa, and from 1751 was director of the Academy alternately with Paul Troger. Works: Expulsion of Hagar (1739), Vienna Academy (?); St. Anthony of Padua receiving into his Arms the Infant Christ, St. Stephen's, Vienna; St. Anthony of Padua and St. Michael, St. Michael's, *ib.*; Death of the Virgin (1749), Brixen Cathedral; Diana and Endymion (?), Ferdinandeum, Innsbruck.—Wurzbach, xlix. 93.

URBAN VI., VENGEANCE OF, Jean Paul *Laurens*, John G. Johnson, Philadelphia. Pope Urban VI., in his purple cape embroidered with gold, stands in a dungeon or torture-chamber, grimly gloating over the blood-stained bodies of the cardinals who had plotted against him in 1384, which, clad in their red gowns, lie in a ghastly row against the wall.

URBINO, DUKE AND DUCHESS OF. See *Rovere*.

URLAUB, GEORG, born in St. Petersburg in 1845. History and genre painter, pupil of St. Petersburg Academy, where he won a gold medal, then in Berlin of Alexander von Werner. Member of St. Petersburg Academy. Works: Job's Sufferings; Daughter of Jairus; Merry Company (1882).—*Zeitschr. f. b. K.*, xvii. 232, 336.

URLAUB, GEORG KARL, born at Ansbach, Bavaria, in 1749, died at Marburg, Hesse, in 1809. Genre, battle, and portrait painter, studied in his native town, then travelled extensively; lived successively at Würzburg, Schweinfurth, Hanau, and finally

URSULA

at Marburg, where he grew blind in 1804. Works: Taking of Frankfort by Hessian Troops in 1792, Cassel Gallery; House-keeper's Account (1798), Städel Gallery, Frankfurt.

URSULA, ST., EMBARKATION OF, *Claude Lorrain*, National Gallery, London; canvas, H. 3 ft. 8 in. × 4 ft. 11 in. Seaport, with ships; at left, the saint and her virgins coming down the steps of a magnificent temple, for the purpose of embarking.

cation after Death, H. 12 ft. 1 in. × 12 ft.; signed, dated 1491. 3. Her Dream, H. 8 ft. 10 in. × 8 ft. 8 in.; signed, dated 1495. 4. Interview with the English Prince, H. 9 ft. × 20 ft.; signed, dated 1495. 5. Parting Audience of English Envoys with King Maurus, H. 9 ft. × 8 ft. 1 in.; signed. 6. Return of Envoys to England, H. 9 ft. 9 in. × 17 ft.; signed. 7. Meeting of Ursula and Virgins with the Pope, H. 9 ft. 9 in. × 10 ft.; signed. 8. Reception of English



Embarkation of St. Ursula, *Claude Lorrain*, National Gallery, London.

Painted in 1646; *Liber Veritatis*, No. 54. Engraved by Armytage, in National Gallery; by J. Fittler (1787), in Angerstein Gallery; and by Le Keux (1839).—*Waagen*, *Treasures*, i. 339; *Cat. Nat. Gal.*; *Pattison*, *Claude Lorrain*, 44, 228; *Réveil*, xi. 749.

URSULA, ST., HISTORY OF, *Vittore Carpaccio*, Venice Academy; nine canvases. Scenes from legend of St. Ursula, painted without regard to chronological order of legend. 1. Arrival at Cologne, H. 9 ft. × 8 ft. 4 in.; signed, dated 1490. 2. Glorifi-

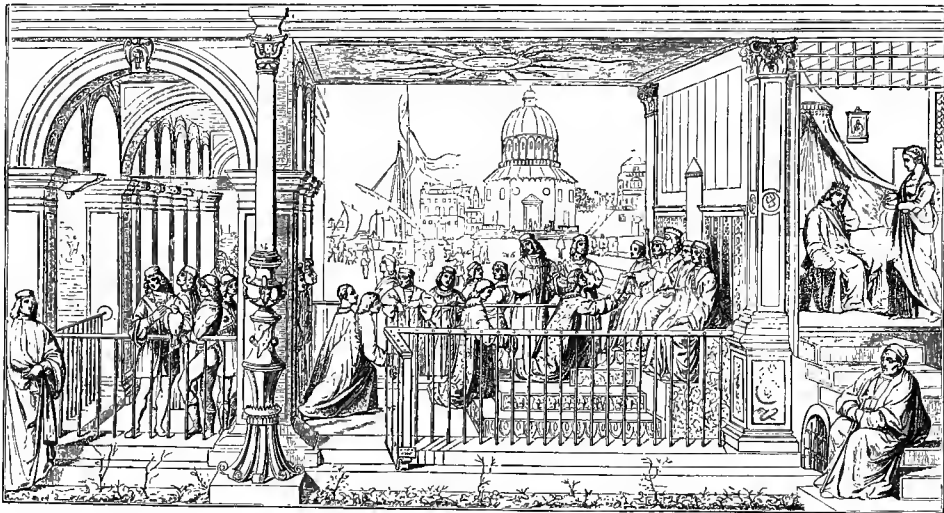
Envoys by King Maurus, H. 9 ft. × 19 ft.; signed. 9. Death of Ursula, H. 9 ft. 2 in. × 11 ft. 8 in. Begun in 1490; painted for Scuola di S. Ursula, Venice. These works, painted on canvas with an oil medium, show *Carpaccio's* great skill in perspective, his ability in managing large compositions containing many groups and figures, with rich architectural landscapes and backgrounds, and illustrate his affinity to *Geniale Bellini*, whose lead he followed. Engraved by *Giovanni del Pian*; *Galiberti*.

USSI

Injured by restorations made in 1623 and 1752.—C. & C., N. Italy, i. 199; Vasari, ed. Mil., iii. 640; Zanotto, I. Pl. 24.

By Hans *Memling*, Hospital of St. John, Bruges. A series of pictures on the Shrine of St. Ursula, a Gothic chapel in miniature. The long sides (H. 1 ft. 8 in. × 3 ft.) are each divided into three arched spaces, containing: 1. The Fleet arriving at Cologne. 2. Disembarkation of St. Ursula and her Maidens at Basle. 3. The Pope receiving them at Rome. 4. The Pope accompanying them back to Basle. 5. The Attack upon them on

1849 – 1853; afterwards visited Egypt. Member of and professor at Florence Academy. Medal: Of Honour, Paris, 1867; medal, Vienna, 1873. Works: Good Samaritan (1843); Death of Bayard (1846); Raising of Lazarus (1849); Expulsion of Duke of Athens (1867), National Gallery, Florence; Departure of Great Caravan for Mecca (1873), Khedive of Egypt; Scene in Dante's Vita Nuova; Marco Visconti with the Standard; Bianca Capello's Attempt to poison Cardinal de' Medici.—Müller, 529; Land und Meer (1869), ii. 842.

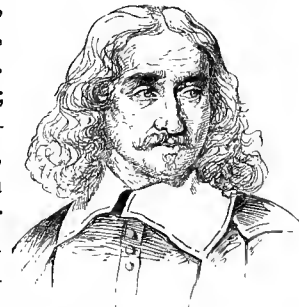


Reception of English Envoys, History of St. Ursula, Vittore Carpaccio, Venice Academy.

the Banks of the Rhine. 6. Martyrdom of St. Ursula. Gables (H. 1 ft. 8 in. × 1 ft.): 1. St. Ursula sheltering the Virgins under her Cloak. 2. The Virgin worshipped by Nuns. Six medallions on the cover contain: Coronation of the Virgin, Glory of St. Ursula, and four angels. Painted about 1486. Well-composed groups, great minuteness of finish, rich and well contrasted in colour. "More precious than a shrine of silver," says Van Mander.—W. & W., ii. 50; Van Mander, 205; C. & C., Flemish Painters, 283.

USSI, STEFANO, born in Florence in 1822. History painter, pupil of Florence Academy under Pollastrini; won prizes in 1843, 1846, and 1849, studied in Rome in

UTRECHT, ADRIAEN VAN, born in Antwerp, Jan. 12, 1599, died there, Oct. 5, 1652. Flemish school; still-life and poultry-yard painter, pupil of Harmen de Neyt; master of Antwerp guild in 1625, travelled extensively in France, Italy, and Germany, and was much employed by the German Emperor and the King of Spain. Works: Still-Life (figures by Jordaens), Dead Game and Fruit, Fruits



UTRECHT

and Vegetables, Madrid Museum ; Kitchen Interior, Brussels Museum ; Still-Life, Museum, Antwerp ; Arrival of Cardinal Infant Ferdinand, City Hall, *ib.* ; Fish-Seller's Shop, Ghent Museum ; Cock Fight, Lille Museum ; Table with Fruit and Provisions, Amsterdam Museum ; Poultry-Yard (1643), Berlin Museum ; Lady among Kitchen Supplies and Utensils (figure by Thulden), Carlsruhe Gallery ; Still-Life, Cologne Museum ; Fruit and other Eatables (1647), Dresden Gallery ; Poultry (1652), Leipsic Museum ; Kitchen Interior (1629), Cassel Gallery ; *do.*, Weimar Museum ; Fruit-Piece (1647), Copenhagen Gallery ; *do.*, Hermitage, St. Petersburg ; Dead Game, Leuchtenberg Gallery, *ib.* ; Breakfast-Table (2), Schwerin Gallery ; Fruit Festoon (1644), Vienna Mu-

*Adriaen van Utrecht fecit
an 1643*

seum.—Ch. Blanc, École flamande ; Burger, Musées, ii. 157 ; Kramm, vi. 1661 ; Kugler (Crowe), ii. 338 ; Michiels, ix. 187 ; Rooses (Reber), 422 ; Van den Branden, 1082.

UTRECHT, CHRISTOPH VAN, born at Utrecht in 1491 (or 1498 ?), died at Lisbon in 1550 (or 1557). Dutch school ; history and portrait painter, supposed pupil of Antonis Moro (?), with whom he is said to have gone to Spain, and thence to Lisbon, where he painted altarpieces for churches, and highly-esteemed portraits, and was much honoured by John III. of Portugal.—Kramm, i. 232 ; Nagler, xix. 268 ; Raczynski, Arts en Portugal, 255.

UTRECHT, JACOB VAN, flourished at Utrecht about 1523. Dutch school ; portrait painter, possibly the same who was received master of the guild at Antwerp in 1506. Signed himself *Jacobus Trajectensis*. Works : Male Portrait (1523), Berlin Museum ; *do.* (1524), Baron Minutoli's Collection, Schloss Fridersdorf, Silesia.—Meyer, *Gemälde der köngl. Mus.* (1883), 471 ; *Zeitschr. f. b. K.*, xxi. 324.

UWINS, THOMAS, born at Pentonville,

near London, Feb. 25, 1782, died at Staines, Aug. 25, 1857. Apprenticed to an engraver, but became a student at Royal Academy in 1798 ; began as a water-colour painter and illustrator of books. In 1814 he visited the South of France and took up subject painting in oils ; studied in Italy in 1826–31, and on his return established a reputation by his Italian scenes ; became A.R.A. in 1833, R.A. in 1838, librarian in 1844, surveyor of the Queen's pictures in 1845, and keeper of the National Gallery in 1847. Works : *Vintage in South of France*, *Chapeau de Brigand*, *Sir Guyon fighting for Temperance* (*Faerie Queene*, ii. 12), National Gallery.—*Art Journal*, Sept., 1847 ; Oct., 1857 ; *Cat. Royal Acad.* ; *Redgrave* ; *Ch. Blanc, École anglaise* ; *Sandby*, ii. 157 ; *Mrs. Nevins, Recollections of T. U.* (London, 1858).

UYTENBROECK (Wtenbrouck), MOZES VAN, surnamed Little Moses, born at Delft about 1590, died in The Hague about 1650. Dutch school ; landscape painter, in the style of Elsheimer and Brill, supposed pupil of Poelenburg ; master of the guild at The Hague in 1620 ; its dean in 1627 ; enlivened his pictures with scriptural and mythological scenes, which show a vivid imagination, great skill in grouping, and knowledge of chiaroscuro. Works : *Juno and Argus* (1625), Augsburg Gallery ; *Raising of Lazarus*, Aschaffenburg Gallery ; *Feast of Bacchus* (1627), *Jupiter and Mercury received by Philemon and Baucis*, Brunswick Gallery ; *Triumph of Bacchus*, *Landscape with Mars and Venus* (attributed to Elsheimer), Cassel Gallery ; *Moonlight*, Copenhagen Gallery ; *Bacchus and Ariadne*, Prague Gallery ; *Landscape with dancing Shepherds*, *do. with Nymphs*, Museum, Vienna ; *do. with Herd*, Liechtenstein Gallery, *ib.* ; *do.* (attributed to Elsheimer), Pesth Museum ; *Lot and Daughters* (1627), Count Belgiojoso, Milan ; *Landscape with Cascade*, Uffizi, Florence.—*Bode, Studien*, 337 ; *Immerzeel*, iii. 151 ; *Kramm*, vi. 1663 ; *Riegel, Beiträge*, ii. 213 ; *Vosmaer, Rembrandt, ses précurseurs*, 98.



